

MUSICAL FETTER

A WEEKLY JOURNAL

Twenty-fifth Year.

Price, 10 Cents.

Subscription, \$5.00.

Foreign, \$6.00.—Annually.

VOL. LII—NO. 2.

NEW YORK, WEDNESDAY, JANUARY 10, 1906.

WHOLE NO. 1346



George Hamlin.



Ludwig Becker



Harold von Mickwitz.

NEW ADDITIONS TO THE FACULTY OF THE BUSH TEMPLE CONSERVATORY OF MUSIC

New York.

MR. FRANCIS STUART,
TEACHER OF SINGING. PUPIL OF LAMPERTI THE
EDGES.

(Ten years in California.)
"Being in full possession of my method of sing-
ing, he has the ability to form great artists."—
FRANCESCO LAMPERTI.
Studios: 1103-4 Carnegie Hall, New York.

**INTERNATIONAL MUSICAL AND
EDUCATIONAL EXCHANGE**

Church, Concert and School Positions Secured.
MRS. BABCOCK,
CARNegie HALL, New York.
Telephone: 2034 Columbus.

MAX KNITEL-TREUMANN,
BARITONE.

Voice Culture—Art of Singing.
Carnegie Hall, Room 837.
Mail address: 15 Washington Terrace, New York.

HUBERT ARNOLD,

VIOLINIST—INSTRUCTION.
286 West Seventieth Street, New York.
Telephone: 1345 Columbus.

C. WHITNEY COOMBS,

COMPOSER-ORGANIST.
Address: 49 West Twentieth Street, New York

PAUL SAVAGE

VOICE CULTURE.
803 Carnegie Hall,
New York.

MISS MARY FIDELIA BURT,

Author of Original Methods in Sight Singing,
Ear Training, Musical Stenography. All materials
copyrighted. No authorized teachers in Greater
New York.
New York School, Brooklyn,
115 Carnegie Hall, 48 Lefferts Place.

LEOPOLD WOLFSOHN,

PIANO INSTRUCTION.
Studios: 1771 Madison Ave., cor. 116th St., New
York. 986 Bergen St., Brooklyn.

DUDLEY BUCK, JR.,

VOCAL INSTRUCTION.
810 Carnegie Hall, New York City

MRS. KURTH-SIEBER,

VOCAL INSTRUCTION.
Residence Studio: 34 Plaza Street,
Telephone 3310 Prospect. Brooklyn, N. Y.

WALTER HENRY HALL,

Organist and Choirmaster of St. James' Parish,
New York; conductor of the Brooklyn Oratorio
Society and the Musurgia, New York, Ac.
781 Park Avenue, New York City.

MISS DORA DUTY JONES,

DICTION.
English, German, French and Italian Phonetics.
"The Raymond," 42 East 28th Street.

DOUGLAS LANE, BASSO.

Management Stephen Arnold.
5 E. 14th St., Room 7. Studios, 138
Vocal Instruction, Tone Specialist. Studios, 138
9th Ave., New York; 558 Broad St., Newark, N. J.

MISS AVICE BOXALL,

HARPIST.
Management Henry Wolfsohn.
8 East 47th Street.

MRS. DYAS-STANDISH,

SOPRANO.

CORNELIA DYAS, PIANISTE.

LOUISE DYAS, VIOLINISTE.

115 E. 17th St. Telephone, 5393 Gramercy.

MISS JOSEPHINE MILDENBERG,

DRAMATIC SOPRANO.
Voice Culture.
Address 836 Carnegie Hall.

RICHARD ARNOLD,

Concertmaster Philharmonic Society.
INSTRUCTION.
308 East Sixty-first Street, New York

EFFIE STEWART,

DRAMATIC SOPRANO.
Vocal Instruction.
Concert and Oratorio.
35 West Eleventh St., New York.

LUDWIG MARUM,

VIOLIN AND ENSEMBLE INSTRUCTION.
Studio: 51 E. 83d St. The Marum Quartet.

MR. ARTHUR PHILIPS,

BARITONE. VOCAL INSTRUCTION.
Carnegie Hall Studios.

EUGENE C. HEFFLEY,

PIANIST AND TEACHER.
Studio: 707-708 Carnegie Hall.

ZILPHA BARNES WOOD,

VOCAL AND OPERATIC SCHOOL.
Carnegie Hall, New York City.
Pupils prepared for Church, Concert, Oratorio
and Opera. Send for Booklet.

MISS CAROLL BADHAM,

Teacher of Voice Placing, Style and Diction.
Italian Method. Voices tried 12 to 1, Monday
and Thursday.
2 West 98th Street.

BRUNO HUH,

58 West Fifty-seventh Street, New York.
Piano and Organ Lessons.
To Vocalists—Style, Diction and Répertoire.

MISS LAURA D. MOORE,

VOCAL INSTRUCTION.
Studio: 307 Madison Ave., corner 53d St.,
New York.

JOSEPH PIZZARELLO,

VOCAL INSTRUCTOR.
Voice Developed—Style, Opera.
851-852 Carnegie Hall, New York.

MME. C. DE RIGAUD,

Vocal Instruction and Répertoire. Training for
Concert and Opera. Assistant Teachers for Act-
ing, Piano and Languages. Address The Lin-
lough, 2647 Broadway. Phone 1152 River.

MR. CHARLES LEE TRACY,

PIANOFORTE INSTRUCTION.
Certificated Teacher of the LESCHETIZKY METHOD.
Studio: Carnegie Hall, New York City.

PAUL TIDDEN,

Pianist and Teacher of Piano and Theory,
161 West 105th St., New York.

HUGH WILLIAMS,

BARITONE.
Concert and Oratorio. Song Recitals. Vocal In-
struction. The Aberdeen, 17 and 19 W. 32d St.
Phone: 3400 Madison.

GUSTAV L. BECKER,

CONCERT PIANIST AND TEACHER OF
PIANO AND COMPOSITION
Address: 1 West 104th Street, New York.

JANET BULLOCK WILLIAMS,

TEACHER OF SINGING.
Carnegie Hall, Wednesday and Saturday.
Address "The Emerson," 310 West 121st St.

SIGNOR FILOTEO GRECO,

THE ART OF SINGING.
Studio: 62 East Thirty-fourth Street, New York.
Telephone: 3747 Madison Square.

PERRY AVERILL—BARITONE,

OPERA—ORATORIO—CONCERT
AND VOCAL INSTRUCTION.
222 Central Park South, New York.

J. ARMOUR GALLOWAY,

Voice Culture and the Art of Singing.
Studios: 1 and 2 "The Lester Studio Building,"
53 East 56th St. (corner Madison Ave.)

MME. NOEMI FORNIER,

PIANIST AND ACCOMPANIST.
Recitals, Piano Teaching. Lessons at studio or
residence.
138 Fifth Ave., New York.

JOHN KING ROOSA,

VIOLINIST—INSTRUCTION.
Concerts and Recitals.
Certificated by Sevcik, of Prague.
167 W. 57th St.

MR. SAMUEL BOWDEN MOYLE

Voice, Culture, Style and Artistic Singing, Per-
fect Tone, Perfect Diction in English, German,
French and Italian. Residence Studio:
No. 39 West Twentieth St., New York City.

MARGARET GOETZ,

MEZZO CONTRALTO.
CONCERTS, RECITALS.
Vocal Instruction. 1003-6 Carnegie Hall.

ALICE BREEN, SOPRANO.

Teacher of Singing. Successful pupils in Europe
and America. Opera, Oratorio, Concert repertoire.
Tonal beauty, refined style and perfect method.
Endorsed by Patti, Calvé, De Reszké. Receives
Wednesday afternoons, 843 Carnegie Hall.

MARIE DE LEVENOFF,

LAUREATE PARIS CONSERVATOIRE.
Piano, Vocal, Harmony and Sight Reading.
The University, 106 W. Forty-seventh St.

FLORENCE E. GALE,

SOLO PIANIST.
Recitals and Concerts.
Instruction, Leschetizky Method.
151 W. 70th St.

FREDERICK E. BRISTOL,

TEACHER OF SINGING.
Ryan Building, Room 111.
No. 140 West 42d St., New York.

ENRICO DUZENSI, OPERA TENOR.

Teaches Old Italian Method. Teacher of Paula
Woehning, soloist in All Souls' Church, and
Mary Cryder, teacher, Washington, D. C.
Good voices cultivated by contract.
145 East Eighty-third Street, New York.

ARTHUR CLAASSEN,

Conductor German Liederkreis, New York.
Conductor Arion Singing Society, Brooklyn.
341 Jefferson Avenue,
Brooklyn, New York.

MRS. LAURA E. MORRILL,

SCIENTIFIC VOICE CULTURE.
The Chelsea, 222 West 23d Street, New York.

HUGO STEINBRUCH,

Conductor of Brooklyn Saengerbund.
New York Studio: Steinway Hall.
Brooklyn Studio and Residence: 450 Fifth Street.

WESLEY WEYMAN,

PIANIST.
Teacher at the Institute of Musical Art,
53 Fifth Avenue.
Address: 80 Washington Square, New York City.

MME. LUISA CAPPIANI,
VOICE CULTURE, SKILL OF SINGING.
"The Gosford," 236 West Fifty-fifth Street,
Near Broadway, New York.

CARL M. ROEDER,

PIANIST—INSTRUCTION.
1104 Carnegie Hall.
Residence: 607 East 141st Street, New York.

FRANK HEMSTREET,

Baritone. Teacher of Singing. The Sixty-seventh
St. Studios, 27 W. 67th St. Phone 1123 Columbus.

LILLIAN MILLER,

Teacher of Piano, Harmony and Composition.
Song Interpretation. Accompanying. Studio: 27
W. 67th St. Phone 1123 Columbus.

KATE STELLA BURR,

Organist-Director Grace M. E. Church.
Vocal Culture.
Recital Programs Arranged—Concert Engage-
ments Secured. Private Phone.
Residence Studio: 76 West Eighty-second street.

GUSTAV HINRICHS,

Conductor Metropolitan Opera and Columbia
University.
Studio for Voice Culture and Repertory,
138 Fifth Avenue, New York.

POWERS-HOECK STUDIOS.

CO-OPERATIVE.
Francis Fischer Powers, Theodor A. Hoeck,
Voice, Piano.
Studio (and invariable address): Carnegie Hall,
New York.

JULIA C. ALLEN,

VIOLIN SOLOIST AND TEACHER.

CORDELIA FREEMAN,
VOICE CULTURE AND CONDUCTING.
Studios: Carnegie Hall, New York; Y. M. C. A.
Bldg., Scranton; Wilkesbarre and Carbondale, Pa.

MME. CORNELIE MEYSENHEIM,

VOICE CULTURE.
Metropolitan School of Opera.
161 West Ninety-third St.

FLORENCE MOSHER,

PIANIST—INSTRUCTION.
Certificated by Theodor Leschetizky in 1894.
The Mosher-Burbank Lecture Recitals.
Address: 100 East Seventy-third street, New York.

HENRY SCHRADIECK'S

VIOLIN SCHOOL.
Violin, Piano, Theory and Ensemble Playing.
Residence and Studio:
535 Washington Ave., Brooklyn, N. Y.

AMY FAY,

CONCERT PIANIST AND TEACHER.
60 W. 94th St.

SERGIUS I. MANDELL,

SOLO VIOLINIST—INSTRUCTION.
Studio: 131 East 81st St., New York.
Phone: 2934—79th St.

EDWIN H. LOCKHART, BASSO.

VOCAL CULTURE, VOICE BUILDING,
STYLE, TONE EMISSION, SOLIDITY OF
TONE, RÉPERTOIRE, FINISH.
Studio, 816 Carnegie Hall, New York.

MAURICE KAUFMAN,

VIOLIN VIRTUOSO.
Instruction. Ensemble Classes.
Holbein Studios: 139 W. 55th St., Room 2, N. Y.

LEO SCHULZ,

'CELLO VIRTUOSO.
Private Pupils for 'Cello and Ensemble.
Studio, 562 Park Ave., N. Y.
Mondays and Thursdays, 1 to 3 o'clock.

HOPKINSON, BARITONE.

ORATORIO—RECITAL—CONCERT
Address ANDERSON MUSICAL BUREAU
7 W. 42d Street. Phone, 3514 Bryant

MISS MARTHA WALTHER

SOLO PIANIST. TEACHER AND
ACCOMPANIST.
Classes or private instruction for solo or en-
semble playing. Studio: Steinway Hall, 109 East
Fourteenth street, New York City.

HARRIET WARE,

COMPOSER. PIANO INSTRUCTION.
Ardley Hall, 320 Central Park West.

F. W. RIESBERG,

INSTRUCTION—PIANO, ORGAN, HAR-
MONY. ACCOMPANIST.
Residence Studio: 954 Eighth Ave., corner 56th
St., New York. Phone: 422 Columbus.

EMILY WINANT,

VOCAL INSTRUCTION.
Room 505, Carnegie Hall, New York.

MME. A. HERZOG,

VOCAL TEACHER.
303 Carnegie Hall.
Tuesdays and Fridays, 1 to 4 P. M.
Residence Studio, Hotel St. George, Brooklyn.
Monday and Thursday, 10 to 12 A. M.

SERRANO VOCAL AND PIANO

INSTITUTE.
323 East Fourteenth street, New York. Con-
ducted by Mr. and Mrs. CARLOS A. DE SERRANO,
teachers of Charlotte Maconda, Mrs. C. Mahr
Hardy, Leo Rovenger and Joseph Maers.

MR. AND MRS. WALTER H. ROBINSON,

TENOR AND CONTRALTO.
Oratorio, Concerts and Musicals.
Voice Production and Répertoire.
Studio: 709 Carnegie Hall, New York.
Telephone: 1350 Columbus.

ALICE GARRIGUE MOTT,

VOCAL CULTURE.
172 West 79th St., New York.

MR. AND MRS. THEO. J. TOEDT,

VOCAL INSTRUCTION.
Home Studio: 163 East 62d Street, New York.

J. WARREN ANDREWS,

CHURCH MUSIC SCHOOL.
Organist Church of the Divine Paternity.
76th St. and Central Park West.

DANIEL VISANSKA,

VIOLINIST.
Just returned from Berlin after nine years of suc-
cessful concerting and teaching, will accept en-
gagements and a limited number of pupils.
Address: 488 St. Nicholas ave., New York.

HEINRICH MEYN,

TENOR.
Concerts, Oratorio and Recitals.
Studio: 302 Carnegie Hall.
Residence: 167 West Sixty-fourth Street.

CARL VENTH,

VIOLIN SCHOOL.
43 Seventh Avenue,
Brooklyn, New York.

CHARLES HERBERT CLARKE

TENOR
Vocal Instruction. Carnegie Hall, New York.

MRS. WILLIAM S. NELSON,

VOCAL INSTRUCTION AND ACCOMPANIST.
Concerts and Musicals Arranged. Mon. and
Thurs., 589 Main St., East Orange, N. J. 1 E.
40th St., New York. Phone: 5620 38th.

SALLY FROTHINGHAM AKERS

SOPRANO.
Vocal Instruction. 201 West 87th Street.
Phone: 1379R Riverside.

ISIDORE LUCKSTONE,

VOCAL CULTURE, TONE EMISSION,
VOICE BUILDING, STYLE,
RÉPERTOIRE, FINISH.
128 East 64th St., or address MUSICAL COURIER.

FAELTEN SYSTEM IN NEW YORK.

Miss Mabel A. French, graduate of the Faculté
Pianoforte School, Boston, class of '98. Personal
interview, 11 to 1 every day except Tuesday and
Friday.
Studio: 116 Carnegie Hall, New York.

MISS GENEVIEVE BISBEE,

PIANIST.
PIANO INSTRUCTION.
Leschetizky Method.
Sixty-seventh Street Studios,
23 West 67th Street, New York City.

DR. FRANKLIN LAWSON,

TENOR.
Studio: 7 West 42d St., New York.
Residence: Greenwich, Conn.

JOSEPH JOACHIM SCHOOL,

STRINGED INSTRUMENTS.
Geraldine Morgan, Director.
Orchestral and 'Cello Department, Paul Morgan.
914 Carnegie Hall, New York.

LILLIE MACHIN,

VOCAL INSTRUCTION.
Certificated pupil of Vannuccini.
1205 Carnegie Hall, New York.

PLATON BROUNOFF,

VOCAL INSTRUCTION.
Concert, Church and Opera.
Mondays and Thursdays, 10 a. m. 6 p. m.; other
days, 10 a. m. 2:30 p. m.
32 East Twenty-third street, New York.

DR. CARL E. DUFFT,

Studio. 30 East Twenty-third st., New York City.

FLORENCE AUSTIN,

VIOLIN SOLOIST.
Concerts. Recitals. Management M. E. Regue.
155 East 18th Street, New York.
Telephone, 6223 Gramercy.

MRS. EDWARD H. CANFIELD,

VOICE CULTURE.
504 Carnegie Hall, New York

MR. H. HOWARD BROWN,

MRS. DORA TOPPING BROWN,
VOCAL INSTRUCTION.
251 West 71st St. Telephone 483 Columbus.

J. JEROME HAYES,

VOCAL INSTRUCTION.
At the Van Dyck Studios, Eighth ave. and Fifty-
sixth st., Room 207.

FREDERICK W. SCHALSCHA,

VIOLINIST.
Instruction and Ensemble Classes.
Studio: 1189 Madison Ave., near 87th St.

MISS EMMA THURSBY,

SOPRANO.
Will receive a limited number of pupils.
Studio-Residence, 34 Gramercy Park,
Phone 364 Gramercy. New York City.

NEW YORK.

EUGENIE PAPPENHEIM,
THE CELEBRATED PRIMA DONNA.
Voice Culture in All Its Branches.
The Evelyn, 101 W. 78th St., New York City.
Telephone, 2949 Riverside.

WALTER S. YOUNG,
VOCAL INSTRUCTION.
Voice Production, Diction, Style, Repertoire.
801-803 Carnegie Hall, New York.

EVA B. DEMING,
SIGHT SINGING, EAR TRAINING,
CHORAL MUSIC.
Piano by Assistant Teachers.
Carnegie Hall, Mon. and Thurs., P. M. Ad-
dress: Residence Studio, Hotel Walton, 70th St.
and Col. Ave., New York. Phone 2934 Col.

GEORGE F. GRANSBERRY.
The Faeltien System of Pianoforte Instruction.
Normal Course for Music Teachers. Booklet.
Carnegie Hall.



M. B. DE BOR
Teacher of Artistic Singing in
Italian, French, German and Eng-
lish. Pure Italian method of voice
placement; tone building. Perfect
breathings. Opera, Oratorios, Songs.
STUDIOS:
817-819 Carnegie Hall, New York

JULIE RIVÉ-KING
Studio: Carnegie Hall, New York.

MAY BE SEEN MONDAYS AT 4 P. M.

M. ELFERT-FLORIO
212 West 44th Street.

Renowned Italian Operatic Tenor, recently LEADING
VOCAL INSTRUCTOR of BERLIN, teaches true

ARTISTIC SINGING
and correct Italian method of tone production. Pro-
fessionals reached.

MAX DECSI
VOICE SPECIALIST

American Branch for Opera Students in con-
nection with European Engagements.
For information call at Room 1211, CARNEGIE HALL

S. C. BENNETT
VOCAL INSTRUCTION.

Suite 401, Carnegie Hall, New York.

NEW YORK.

THE NEW YORK INSTITUTE FOR VIOLIN PLAYING,
PIANO AND VOCAL CULTURE.
230 East 62d Street.

Complete musical education given to students
from the beginning to the highest perfection.
F. & H. CARREL, Directors.

MME. MARIE CROSS-NEUHAUS,
DIRECTOR.
VOCAL AND OPERATIC SCHOOL.
Voice Building, Tradition and Diction.
St. Marc Building, 434 Fifth Avenue, New York.

HUBERT ZUR NIEDEN,
INSTRUCTOR OF PIANO AND VIOLIN.
Systematic and conscientious method. 207 West
133d St., N. Y. Tel. 2093 L. Morningside. Down-
town address care of Sohmer & Co., Sohmer Bldg.,
Fifth Ave., cor. 22d St.

JACK MUNDY, BARITONE.
VOCAL INSTRUCTION.
Studios: 138 Fifth Avenue.

THE CHURCH CHOIR EXCHANGE
Positions secured for organists and singers.
CHAS. WADE WALKER,
30 Carnegie Hall, 389 Hudson Avenue,
New York City, Albany, N. Y.



WILLIAM J. FALK,
Accompanist
INTERPRETATION AND ARTISTIC FINISH
1495 Madison Ave.
Phone 270 E-704.
Has coached Mrs. Josephine Ja-
coby, Miss Carrie Bridgwell, Mr.
Emilio de Gogorza, Mr. Edward
Johnson, Mr. John Young, Mrs.
Marce Rappold, Robert Blum and
Mrs. Camille Seydard.

A. J. GOODRICH.
Author of "Analytical Harmony," "Theory of
Interpretation," "Complete Musical Analysis,"
"Synthetic Counterpoint," "New Method of Mem-
orizing," etc.
Personal or Correspondence Lessons.
Residence Studio: 80 St. Nicholas Ave., New
York.
Wednesdays and Saturdays, 136 Fifth Ave.



H. R. KNOPF,
Fine Old Violins, Violas and Cellos.
Also Bows. Best Italian and German Strings,
Guns and Trimmings.
Maker of the celebrated H. R. Knopf Violins and Cellos.
Sole Agent for the celebrated Bartory, Paris,
Viola and Cello Bows.
ARTISTIC REPAIRING.
119 East 23d Street, New York.

Hill's Piano School
EARL H. HILL, Director.
Strictly a Piano School.
Competent assistants.
Full course in Theory,
Ensemble in classes of
twelve at six pianos.
Splendid equipment.
Open all the Year.
Illustrated Prospectus Sent.
JANETOWN-ON-CHAUTAUQUE, N. Y.

BOSTON.

CLARA E. MUNGER,
TEACHER OF SINGING,
177 Huntington Ave., Boston.

ARTHUR J. HUBBARD,
VOCAL TEACHER,
199 Tremont Street,
Boston, Mass.

JESSIE DAVIS,
PIANIST.
Concerts—Recitals—Lessons.
Studio: Steinert Hall.
Residence: 2 West Cedar St., Boston.

MME. GERTRUDE FRANKLIN,
VOCAL INSTRUCTION.
246 Huntington Avenue, Boston,
Opposite Symphony Hall.

FLETCHER MUSIC METHOD.
EVELYN A. FLETCHER-COPP.
Hom. address: 107 Thorndike street, Brookline,
Mass.

MR. EVERETT E. TRUETTE,
ORGANIST.
Recitals. Lessons.
Studio: 218 Tremont St.

MME. BIRDSALL-STRONG,
VOCAL INSTRUCTION.
Studio: Symphony Chambers, 246 Huntington Ave.
Residence: Hotel Westminster.

**WILLARD
FLINT**
Basso Cantante
Studio: 149^a TREMONT STREET
Management
GEO. W. STEWART
120 Tremont St., - - BOSTON

BOSTON.

MME. FRANCES VARS,
THE ART OF SINGING.
173 St. Botolph St., Boston, Mass.
Send Postal for Brochure.

MR. ALVAH GLOVER SALMON,
Piano Recitals—Lectures (Russian Music)—In-
struction.
Huntington Chambers, Boston.

RICHARD PLATT,
PIANIST.
Steinert Hall, Boston.

**FAELTEN
PIANOFORTE
SCHOOL.**
CARL FAELTEN, Director
Professional Training for
Pianists and Music Teachers.
30 Huntington Ave., BOSTON.

SUNDAY CHAMBER CONCERTS.
Chickering Hall, Huntington Ave., Boston.
Under the direction of Mr. H. G. Tucker,
Nov. 5, 1905, and every Sunday to and including
March 25, 1906.
Organizations and Assisting Artists: Kneisel
Quartet, Boston Symphony Quartet, Adamowski
Quartet, Longy Club, Margulies Trio, of New
York, and other leading artists.

**THE GOTTSLIEB CONSERVATORY OF
MUSIC.**
99 East 116th St., New York. A special class for
ensemble music and orchestra. Director, HERB
M. D. GOTTSLIEB, formerly the Conductor of the
Imperial Band of Russia.

**THE BERTA GROSSE-THOMASON
SCHOOL FOR PIANO.**
359 Degraw St., Brooklyn.
Branch: 130 Fulton St., Brooklyn.
Steinway Hall, Room 16, New York.
98 Maple Ave., Morristown, N. J.
Tel. Call: 4207 J Main.



WILLIAM E. PHILP, Tenor
Recital, Concert and Oratorio.
Former Leading Tenor, The
Bostonians. Pupil of Garcia.
Medalist R. A. M. London.
Specialties: Coaching in Opera
and Voice Production.
Studio: 814 CARNEGIE HALL
Residence: Hotel Endicott

EDITH R. CHAPMAN SOPRANO
Address: 110 West 80th St.
NEW YORK
Phone, 2000 E. Riverside
MUNSON CONTRALTO
Address: 170 West 70th Street, NEW YORK
Phone 1331 River

STARS

CUMMING

SOBRANO

CONCERTS, ORATORIOS, RECITALS.
INSTRUCTION. Studio Address: 54 St. Paul's Place, Brooklyn, N. Y.

Peabody Conservatory of Music of Baltimore



HAROLD RANDOLPH, Director.

The Great Musical Centre of the South.

Staff of Thirty Eminent European and American
Masters, including

John E. Barkworth, Alfred C. Goodwin, Ernest Hutchison,
Otis B. Boiss, W. Ed. Heimendahl, Pietro Minetti,
Howard Brockway, J. C. Van Hulse, Emmanuel Wad.

CIRCULARS MAILED ON APPLICATION.

STARR PIANO COMPANY

... Richmond, Ind ...

MANUFACTURERS OF ARTISTIC

Upright and Grand Pianos

Particular attention paid to tone quality and touch adjustment.

AMERICAN INSTITUTE OF APPLIED MUSIC

(THE METROPOLITAN COLLEGE OF MUSIC).

EDGAR O. SILVER, President. 312 West 80th St., NEW YORK CITY.

The Faculty and Examiners: William Mason, Albert Ross Parsons, Harry
Rovee Sheller, Paul Savage, Paul Ambrose, H. Rawlins Baker, Herwegh von
Ende, Kate S. Chittenden, William F. Sherman, Geo. Coleman Gow, McCall
Lanham, Mary Fidelia Burt, Adrienne Remenyi von Ende, Fannie Greene,
Felix Boucher, Margaret Goetz and others.

The advantages are unequalled in America.

Send for Circulars and Catalogues. KATE S. CHITTENDEN, Dean of the Faculty.

To Musical People and to Professional Musicians:
INVESTIGATE THE

Krell Auto-Grand

(COMPLETE CLASSICAL REPERTORY.)

CATALOGUE.

AUTO-GRAND PIANO CO., NEW CASTLE, IND.

FALL TERM
BEGAN
SEPT. 19th.

Special courses for training teachers. Special advantages for acquiring a broad and artistic repertoire.
Valuable literature free. Results tell. MRS. A. M. VIRGIL, Director, Author of "The Virgil
Method." "Melodious Studies and Short Pieces" (Practical Exercises in Harmony Playing), etc.
10 West 16th Street, NEW YORK.

WIRST-ANTHONY SOPRANO
CONCERT
and ORATORIO
1535 Chestnut Street, Philadelphia, Pa.

VON DAMECK SOLO VIOLINIST
THE DAMECK STRING QUARTET
Residence and Studio
1727 Lexington Ave., New York

ESTABLISHED 1823

Chickering

PIANOS

Particular
attention is
called to the
QUARTER GRAND

Made solely by
CHICKERING & SONS
791 Tremont Street, Boston

STERLING Pianos

High Standard of Construction.

DERBY, CONN.

OTTO WISSNER

Artistic Pianos,

BROOKLYN, N. Y.

New York, Newark, Jersey City, New Haven.


THE EMERSON

1849—SHORT GRAND—1904.

Not so short as to sacrifice tone qualities, but as short as scientific scale drawing allows.
In other words: Short but not too short.

EMERSON PIANO CO., BOSTON CHICAGO

CINCINNATI CONSERVATORY OF MUSIC ESTABLISHED 1867.
Miss Clara Baur, Directress.



Instructs, trains and educates after the best methods of Foremost European Conservatories. The faculty numbers some of the Leading Musicians and Artists of today.
Elocution **MUSIC** Languages
Location ideal with respect to home comfort and luxurious surroundings. The finest and most completely equipped buildings devoted to music in America. Day and residential students may enter at any time. Illustrated Catalogue FREE.
MISS CLARA BAUR
Highland Avenue, Oak Street and Sunset Avenue. CINCINNATI, OHIO.

KRANICH & BACH

Produce **PIANOS**

Of the Highest Musical Type.

FACTORIES and WAREHOUSES:
338 to 348 East 23d Street, NEW YORK.

ALOIS BURGSTALLER,

the greatest living German tenor, to the Conover Piano:

"The Conover Piano which I used for my recitals in Studsbaker Theatre yesterday was excellent. I greatly admired its tonal qualities and the perfection of the mechanism. It is a pleasure to me to note the remarkable sustaining and blending qualities of the tone, which certainly are a great aid and benefit to the singer."

Conover Pianos

THEY POSSESS AN EXQUISITE TONE
QUALITY THAT DISTINGUISHES
THEM FROM ALL OTHER MAKES.

THE CABLE COMPANY,

Manufacturers of

CONOVER GRAND AND UPRIGHT PIANOS,
CABLE BUILDING, CHICAGO.

REPUTATION
TONE QUALITIES
DURABILITY

MATHUSHEK PIANO
MFG. CO.

SOLE MAKERS,

New Haven, Conn.

WEBER PIANOS.



Copyright by Amis Dupont.
HEINRICH CONRIED

Heinrich Conried, Director of the
Conried Metropolitan Opera Company,
writes as follows:

"New York, May 13, 1904.
From time to time during the past operatic season I have been impressed with the wonderful resources of the Weber Pianos which we have been using at the Metropolitan.
"Subjected to immense usage by reason of our numerous rehearsals, these instruments nevertheless retain their exquisite tone quality.
"I know of no piano that would give us better satisfaction, and it is my desire that the Weber piano shall continue to be used at the Metropolitan Opera House." HEINRICH CONRIED.

The Weber Piano Company
Aeolian Hall, 362 Fifth Ave., near 34th St., N. Y.
Catalog upon request. Agents in all principal cities.

WILLIAM H. SHERWOOD
RUDOLPH GANZ
THEODOR BOHLMANN
DR. N. J. EISENHEIMER
BRAHM VAN DEN BERG

Solo Pianists with the

THEODORE THOMAS ORCHESTRA

Annual Spring Tour 1905.

Each artist has had remarkable success using the SMITH & NIXON CONCERT GRAND PIANO.

SMITH & NIXON PIANOS

are recognized by artists and leading musicians as embracing idealistic qualities. They are made in Concert Grands, Parlor Grands, Boudoir (one of the smallest) Grands, and Grand Pianos in the Upright Case.

The Smith & Nixon Piano Co.

MANUFACTURERS

10-12 East 4th Street, Cincinnati.
Chicago Branch, 268 Wabash Ave.

Mason & Hamlin

PIANISTS, PIANO STUDENTS AND THOSE GENERALLY INTERESTED IN MUSIC IN ITS ARTISTIC SENSE, CANNOT KNOW THE ACHIEVEMENTS AND PROGRESS IN MODERN PIANO CONSTRUCTION AND TONE DEVELOPMENT WITHOUT INVESTIGATING THE

Mason & Hamlin

PIANOS



LUITPOLD STR. 24, BERLIN, W.
DECEMBER 23, 1905.

IAN VAN OORDT, the eminent Dutch violinist, resembles his teacher, César Thomson, more than any other of that master's many pupils. In bearing, in style, in remarkable facility and precision of the left hand, in his sovereign command of the bow, and in his conception and delivery he forcibly suggests the great Belgian violinist. Small of stature, and modest of manner, Van Oordt comes upon the stage in the most unostentatious way. There is nothing in his appearance to impress the public nor to suggest his power. Directly he touches the violin, however, the connoisseur knows that he is listening to a master of the instrument.

Remarkably complete and efficient is Van Oordt's technical equipment. He has very strong, supple fingers, that come down on the keyboard with the certainty and force of trip-hammers. His hand is not large, but it is so strong and elastic that he can compass enormous stretches with ease. A feat like a rapid diatonic scale in tenths, executed in glissando—as in the Ernst "Hungarian Airs," where Van Oordt substitutes tenths for thirds—is nothing to him; and in the Paganini concerto, in the passages in thirds, he performs trills on every second note. The speed of his fingered octaves was astounding. In all such feats of special violin technic Van Oordt proved himself a master. Moreover, in ordinary technical difficulties, such as rapid scales in single notes, thirds, sixths and octaves, in all forms of double stopping, in arpeggi, jumps, fast artificial harmonics, left hand pizzicato—in short, in all the intricacies of left hand technic, for which the artist's exacting program and encores called in large measure, Van Oordt revealed himself to be a superior virtuoso.

And his infallibility of technic was all the more wonderful, as he was playing on a strange violin. An accident had happened to Van Oordt's own "Strad." the day before the concert, and so he was obliged to play upon a Nicholas Amati lent him by August Hermann, the violin dealer of this city. It was a splendid instrument, with a beautiful, full, rich tone, and no one unacquainted with the facts would have surmised that the artist was playing on a strange violin. Yet what a difference it must have made to him!

Wholly commensurate with his left hand technic was Van Oordt's command of the bow. In cantabile he drew a beautiful, pure, full and penetrating tone. In détaché

his stroke was long, forceful and telling. Like his master, Thomson, Van Oordt uses more of his bow in spiccato than other violinists, but every note is controlled. The more complicated the bowing, the more apparent becomes Van Oordt's great right arm technic, and in heaped up difficulties, such as Thomson's "Passacaglia" presents, he displayed truly astonishing bowing technic. For lightning-like manipulations at the frog or point he has few equals. His staccato, both in up and down stroke, is quick, clear, and powerful. The notes were like strings of pearls. I seldom go into technic in such detail, but when a new violinist of Van Oordt's unusual technical equipment comes along my admiration for his command of the finger board and bow compels me to do so.

Van Oordt, however, is much more than a mere technician. His interpretations showed him to be a good musician and a true artist. He has breadth and purity of style, and sound conceptions. He does not try to make any temperamental display, but he is by no means devoid of temperament. There was warmth in his cantabile, and there was fire in his bravura passages, but it was more that inner glow that is not so apparent on the surface.

Van Oordt's concert took place at the Singakademie on Wednesday evening, and I believe it was his first appearance in Berlin. His program comprised the Bruch second concerto (in D minor), Corelli's "La Folia," Thomson's "Passacaglia," the Paganini D major concerto (which he played with the rarely heard Besekirskij cadenza), a romance by Sinding and the Ernst "Hungarian Airs." The Dutchman made a big hit with his audience. He was enthusiastically applauded, and recalled again and again. At the close of his program he played as encores Dvorák's "Humoreske" and Paganini's "Non più mesta."

Owing to the nearness of the Christmas holidays, Ysaye's second concert, on Monday evening, was not quite so well attended as his first. Yet the Philharmonic was nearly filled. The great violinist again played three concertos with the Philharmonic Orchestra. He opened with the Saint-Saëns B flat minor, the work for the interpretation of which he is so famous, and with which he introduced himself to America. He was not quite so well disposed as at his first concert, having been in exceptionally fine form that evening, but none the less he was magnificent. He played the first movement of the Saint-Saëns with

buoyancy and dash, he struck to perfection the dreamy pastoral tone of the andantino, and in the finale his esprit and charm were irresistible. Ysaye is justly celebrated for his interpretation of this concerto. No one can play it as he does.

The Saint-Saëns was followed by the Vieuxtemps D minor concerto, the artist's rendering of which was the climax of the evening. He played all four movements, although the program failed to announce the scherzo. His virtuosity, his beauty of tone, his temperament, his indefinable charm of style, all came into play to the best advantage. It is astounding what Ysaye came make out of Vieuxtemps' stilted music. The final program number was Bruch's well worn G minor concerto. Ysaye conceives this in his own way, and it is a conception that differs materially from that of German violinists. I do not share the view entertained by some of my German confrères, namely, that because Ysaye does not play as they imagine Joachim to have played, he does not understand the German classics. On the contrary, I must confess that the greatest performance of the Beethoven concerto I ever heard was from Ysaye, at his first concert here last week. Max Bruch himself once told César Thomson that he played the Bruch concertos better than any German violinists. Certain German critics are very narrow in this respect. As to Ysaye's playing of the concerto, he took the first movement much broader than we are accustomed to hear it. Then, following his universal principle that the violin must sing, he did, indeed, nobly sing in the adagio; and the accents, power and swing of the finale, and the big tone he kept up throughout the movement, aroused a perfect storm of demonstration.

The same scenes that I described last week were again enacted at the close of the program. The whole audience remained to applaud and to cheer. Ysaye played four encores, first giving the adagio and finale from the Vieuxtemps E major concerto (with orchestra accompaniment), in which his wonderful staccato and brilliant execution set the audience wild. Then followed with piano accompaniment the Beethoven G major romance, the Zarzicky mazurka, and Giraud's caprice. His encores took up one-half as much time as his program, so that the concert lasted fully three hours. After his final program number he was called out about twenty-five times.

The Royal Orchestra celebrated Beethoven's birthday a bit tardily with a Beethoven concert. This was the fifth of the Weingartner series given at the Royal Opera House. The works performed were the F major symphony, the big fugue for strings, op. 123, the C minor piano concerto, and the choral fantasy, op. 80, for piano, chorus and orchestra. Weingartner's reading of the great fugue is one of the biggest orchestral performances that can be heard anywhere. Finished to the smallest detail, wonderful in its "Klangzauber", enormously effective in its climaxes, it is a magnificent feat. The F major symphony, too, was given with great charm, polish, and smoothness. It was a rendering in keeping with the lighter calibre of the work.

Bernhard Stavenhagen was the piano soloist. This artist, who lives in Munich, has of late repeatedly visited us in the capacity of conductor, but as soloist he had not appeared here for some time. The C minor concerto has aged very much. It is still beautiful in parts, but it sounds on the whole old-fashioned and faded. Under favorable circumstances it would not be a work advantageous to the performer, and yet in spite of the bad piano acoustics of the Royal Opera, it showed off Stavenhagen advantageously. Since he has taken up conducting it would seem that Stavenhagen has neglected his technic somewhat, and although some of the concerto passages lacked the highest technical finish, yet with his beautiful touch and with his poetry and warmth in the largo, he made a splendid impression. In the fantasy the orchestra was too loud, and often covered up the piano.



SWEDEN'S NEW SYMPHONY ORCHESTRA AT GÖTEBORG (GÖTEBURG), HEINRICH HAMMER CONDUCTOR.

Bach's Christmas Oratorio was performed by the Singakademie Oratorio Society under Georg Schumann Friday evening. This work has been rendered innumerable times in the same place and by the same society. It was given a straightforward, legitimate performance. The venerable Singakademie has lately been overshadowed by the Philharmonic Chorus, not so much owing to lack of material among its singers as to the fact that Georg Schumann is lacking in the geniality, the esprit, the magnetism, the fire, that characterize the conducting of Siegfried Ochs, leader of the Philharmonic Chorus. Schumann walks the straight and narrow path of Hochschule righteousness. He is an inveterate adherent to that institution and its principles. He keeps to the even tenor of his way, and while he never gives offense, he never enthuses.

The soloists of the evening were Clara Erler, soprano; Frau Walther-Choinanus, alto; Richard Fischer, tenor, and Arthur van Eweyk, bass. They were all in good voice, and did very creditable work.

At Beethoven Hall last Saturday evening Anton Foerster gave a piano concert, assisted by the Philharmonic Orchestra under Bernhard Stavenhagen's baton. Foerster is a pupil of Prof. Martin Krause, and one of the leading instructors at the Klindworth-Scharwenka Conservatory. His program was a taxing one, consisting of the two Liszt concertos in A and E flat, and the Brahms concerto in D minor. Foerster has grown very much since his last appearance here. He is a serious artist. He has high ideals, and he never wavers in his endeavors to attain them. Technically his playing of Saturday evening was of a high order. His passage work was clean and distinct, and his chords were full and powerful. He evidently lays great stress on perfection of technical detail, and indeed, in the many difficulties of the three concertos, his execution was finished and polished to a high degree. One could see that he had worked conscientiously and intelligently at every bar. Foerster is an honest, genuine artist. There is nothing affected, no ostentation, no airs with him. When he sits at the piano he reveals himself in his true nature—as a legitimate, earnest, striving artist. In his conceptions he does not try to startle by innovations; there are no distortion of rhythms, no over accentuation, no exaggeration of dynamics, no display of virtuosity. His reading of the Brahms concerto was sane and healthy, free from turgidity and sentimentality, in happy contrast to some of the latter-day younger pianists. Foerster does not handle Brahms with kid gloves, but his tone, especially in the more robust parts, was admirably adapted to the utterances of the rugged Johannes.

In the Liszt concertos Foerster played with brilliancy and fire, albeit without vaunting or pretension. It was a remarkable display of virtuosity without any attempt at display. His interpretation of both works revealed the good musician. He was warmly applauded and called out repeatedly.

Charles W. Clark's recital, which was given at Bechstein Hall on Sunday evening, was the worthy close and climax of the distinguished baritone's various appearances in private and in public in this city. He was in the best of voice and was heard to great advantage throughout the evening. Naturally his voice sounded much more powerful in Bechstein Hall than in the great Philharmonie Hall. It rang out on this occasion, especially in the upper register, with unusual brilliancy. Clark's high notes are wonderful—rich, mellow and sonorous, and of a remarkable penetrating power. At the same time the evenness of his voice throughout his entire range and the beautiful quality and power maintained in all the registers are remarkable. And then, what a master of dynamics is Clark! Few can spin

out a tone like his from the softest *pp* to the loudest *ff* with such absolute control.

He sang both French and German songs. He has just the polished style and finish of vocal technic to set off the French compositions in the best light. In a group of Brahms' songs he had more opportunity to show his musicianship. His renderings of "Mainacht," "Sandmännchen" and "Immer leiser wird mein Schlummer" were admirable. His audience was enthusiastic and overwhelmed the artist with applause. The press has also commended our countryman in the warmest terms.

Michael Press, a new Russian violinist and a pupil of Ysaye, made his debut at Bechstein Hall on the 16th. He played the Handel G minor sonata, the concertos in E flat by Mozart, and D major by Tchaikowsky, the sarabande and gigue from Bach's fourth sonata, and the Beethoven G major romance. The Russian made an excellent impression. He is a serious artist, who combines good musicianship with virtuosity of a high order. His technic was clean-cut and accurate, his tone large and of good quality, and his readings revealed intelligence and good taste. The Mozart was given with too much passion to achieve its essential effect of grace and charm; but in the Bach Press played with fitting dignity of tone and conception, and the Tchaikowsky he gave with rousing vigor and force, and with genuine musical intensity. His efforts were highly pleasing to his audience, and he was called back frequently to be greeted with enthusiastic applause.

My assistant, Miss Allen, writes of the following concerts:

"Helene Ferchland and Helene Fürst, violinists, gave an ensemble concert of unusual interest at the Singakademie on Wednesday night. The principal part of their program was devoted to the lighter class of trios for two violins and piano, of which they played the Bach C major sonata, the Sinding serenade, op. 56, and three pleasing and graceful "Silhouettes," by Paul Juon (the last mentioned pieces being given for the first time); and in the way of unaccompanied violin duets they offered a Spohr adagio, and the Mozart duo in C major. Both Fräulein Ferchland and Fräulein Fürst play with big, round tone, with refined feeling and marked rhythmic accent. Fräulein Ferchland's performances are noticeably more polished than those of her co-worker, but on the whole the individual violin parts were admirably blended; and the concert was one of more than average success."

"The second 'New Concert' of the Direction Leonard offered as more or less familiar numbers the Schubert 'Unfinished' symphony, Strauss' 'Tod und Verklärung' and the Bach E major violin concerto, as played by Willy Burmester; and as novelties two Mahler songs for tenor, 'Um Mitternacht' and 'Revelge' and Oskar Fried's 'Verklärte Nacht,' duet for soprano and tenor, all with orchestra accompaniment. The Schubert symphony and the Strauss tone poem were each given with refined effects and telling precision under the baton of the brilliant young conductor, Oskar Fried. In the Bach E major concerto, however, Willy Burmester at first failed to do justice to himself, and to the high standard of performance which is peculiarly his own. He took the first movement much too fast and played so unsteadily that the orchestra could scarcely keep up with him; but in the adagio he recovered his poise and played with a dignity of feeling, a vibrant beauty and depth of tone which quite compensated for the unexpected disappointment of the allegro.

"Of the two Mahler novelties, which were sung by Ludwig Hess with intonation not always perfect, 'Um Mitternacht' is so doleful, morbid and hypochondriac a song that one wonders why it should be flaunted out in the 'Merrie

Christmastide.' 'Revelge,' on the other hand, with its martial rhythm and coloring of its orchestral setting, and its swing and genuine melodic charm, was thoroughly delightful, and admirably rendered by Ludwig Hess. Fried's own 'Verklärte Nacht' is a kind of vocal symphonic poem to Richard Dehmel's poem of the same name. The orchestra first takes up an effective theme suggestive of the 'Stimmung.' 'Zwei Männer gehen durch kaltenkalten Hain,' and the ensuing conversation between the man and woman is carried by the tenor and soprano soloist respectively. The orchestration of the work is of striking color and impressive effect, but the vocal parts, although excellently sung by Hess and Frau Metzger-Froitzheim, seemed to be lacking in definite musical idea. As a whole the duet is distinctly inferior to Fried's former choral composition, 'Das trunkene Lied,' but it was received with great enthusiasm, and Fried was given an ovation."

Hans Sitt came down from Leipzig this week and loaned his auspices as conductor to the debut of two young girls—Catharina Bosch, violinist, and Paula Hegner, pianist. Under his eminent direction Fräulein Bosch played the Beethoven and the first movement from the Tchaikowsky violin concertos, and Fräulein Hegner appeared in the Mozart piano concerto in E flat major.

Fräulein Bosch, the violinist, is evidently possessed of a good degree of talent and commendable attainment in certain lines of technic. Her finger work is rapid, clean and accurate, and in cantabile playing she draws a large, warm tone. Her bowing, however, is somewhat rough and uncontrolled, and owing to this fact Fräulein Bosch lacks the essential quality of polish, especially in her passage work. Thus in the larghetto of the Beethoven concerto she played with deep feeling and excellent musical effect, but the allegro and finale were rough and uneven. With development and detailed practice, however, Fräulein Bosch will undoubtedly become a very good performer.

Paula Hegner, who is a sister of Otto Hegner, of the Stern Conservatory, is a pianist of remarkable assurance and technical advancement. She has unusually strong, fleet fingers, and she gave the exacting passage work of the Mozart concerto with a crispness and cleanness of detail which could hardly have been bettered. Her rhythm, too, is remarkably good, and she seemed really to be leading the orchestra with her splendid accents. Besides the concerto she also played the A minor study and two preludes by Chopin, effective and taxing numbers which again served to display her brilliant and tireless finger technic. Singing loveliness of tone Fräulein Hegner has not, but as the numbers of her program called for but little lyric playing, this great fault was not disclosed in its real importance.

Between the instrumentalists Elsie Beggall sang an aria from "Orpheus" and three Lieder. She has a forceful, big soprano voice, but she breathes quite faultily, and her hyper-sentimentality of expression mars the effect of her fairly good vocal equipment.

The day after Ysaye's concert I spent a very pleasant day at the home of Anton Hekking, who gave a reception for Ysaye, to which a few of his friends were invited. It was an affair of good comradeship and fellowship entirely sans façon. All who are intimately acquainted with Ysaye know what a jolly good fellow he is when among friends. Great hilarity was caused by his playing on the 'cello. He caricatured a certain celebrated 'cellist of the day in a most ludicrous manner, and the funniest part of it all was that he really could play a little.

For more serious entertainment Baron von Sarnecki, one of Hekking's best pupils, rendered several selections, displaying an excellent tone, a true technic and a good style, and then Hekking himself gave the adagio from the new Kaufmann concerto in his own incomparable manner.

ALBERTO JONAS

will accept a limited number of advanced, talented pupils.

Address care of Musical Courier
Landeshuter St. 23
BERLIN, W.



LESCHETIZKY
METHOD

**Anna
Hirzel**
(LANGENHAN)

5 NORDENDSTRASSE
MUNICH

MRS. **Wilhelm Eylau**
PIANO INSTRUCTION.

Further St. 4, BERLIN W.

GEORG
FERGUSON
BARITONE.
Vocal Instruction.
KLEIST STRASSE 27, BERLIN W.

MARY FOREST GANZ
VOICE CULTURE

KLEIST STR., 31 BERLIN W

Prof. Rudolf Schmalfeld,
Mme. Margarethe Schmalfeld-Vahsel,
Kammersängerin.

VOCAL INSTRUCTION.
Lessons given in English, French and Italian.
Wagner Singing.
Heilbronner Str. 3, BERLIN, W.

Madame Ysaie and Ysaie's son, nineteen years of age, were present. The latter is himself a very promising violinist, and takes a lesson from his father every day. The trio left for Brussels the same evening.

William A. Becker has been playing in Munich with very fine success. The papers of that town speak of him in terms of the warmest praise. Becker will shortly play in Dresden, Berlin, Bielefeld and Cologne.

Bernhard Scholtz, director of the Frankfort Hoch Conservatory, has made the Frankfort daily papers his medium for a protest against the directors of the "Museums Gesellschaft," the leading concert society of that city. As Scholtz puts it, the society has "completely ignored his compositions for nearly a decade."

Fritz Steinbach, of Cologne, has just had enormous success in London, where he conducted the symphony orchestra at Queen's Hall. You yourselves will soon have an opportunity to judge of Steinbach's abilities as an orchestra leader.

Traugott Ochs, director of the Bielefeld Conservatory, and conductor of the local symphony orchestra, recently gave a Weingartner program, consisting of the second symphony (in E flat), the "King Lear" symphonic poem, the serenade for strings, and five "Lieder," with orchestral accompaniment, sung by Ludwig Willner. Weingartner conducted all his works in person and received an ovation. Most of the compositions had been performed in Bielefeld for the first time.

Traugott Ochs is an enterprising conductor and he has an eye for novelties. On December 15 he gave Friedrich Gernsheim's fourth symphony (in B flat major) for the first time, under the personal direction of the composer. The work was very well received. Another novelty for Bielefeld was a romantic overture by Ernst Rüdorff, which also made an excellent impression. On January 26 Director Ochs is planning to give Bielefeld a big Mozart celebration.

The complete concert and opera list of the week is as follows:

SATURDAY, DECEMBER 16.

Bechstein Hall—Michael Press, violin; Vera Maurina, piano.
Beethoven Hall—Anton Forster, piano, with Philharmonic Orchestra.

Singakademie—Luise Geller-Wolter, vocal.
Royal Opera—"The Marriage of Figaro."
West Side Opera—"The Huguenots."
Comic Opera—Hoffmann's "Erzählungen."

SUNDAY, DECEMBER 17.

Bechstein Hall—Charles W. Clark, vocal.
Beethoven Hall—Hilfr Quartet.
Singakademie—Raimund von Zur-Mühlen, vocal.
Royal Opera—"The Flying Dutchman."
West Side Opera—"Opernball."
Comic Opera—"La Bohème."

KIRK TOWNS

BARITONE

Chief Assistant of GEORG FERGUSON

BERLIN, W.

MÜNCHNER ST. 8.



WM. A. BECKER

The Great American Pianist

THIRD EUROPEAN TOUR BEGAN NOVEMBER, 1905

"He played Chopin with entrancing beauty of tone and tenderness of expression."—*Dresden Neues Nachrichten*, November 6, 1904.
"How wonderfully beautiful the nocturne sounded; also the scherzo in C sharp minor was the performance of a master."—*Leipzig General Anzeiger*, October 27, 1904.
"Mr. Becker sings beautifully on his instrument and makes the true poetic spirit of his reproductions contagious."—*Dresden Deutsche Warte*, November 6, 1904.

IN EUROPE AFTER
NOVEMBER 1st.

ADDRESS CARE
HERMANN WOLFF MUSICAL BUREAU
BERLIN W., PLOTTWELL ST. 1.

M^{ME}. MARIA SPEET

VOICE CULTURE

SYSTEM BASED ON NATURAL AND PHYSIOLOGICALLY CORRECT METHODS OF TONE PRODUCTION

BERLIN, W.

Potsdamer St. 105 A.

THE HUGO HEERMANN VIOLIN SCHOOL,

CONDUCTED BY PROFESSOR HUGO HEERMANN AND AN ABLE BODY OF ASSISTANTS, WITH HUGO GORTSCHAK AS DIRECTOR OF THE PREPARATORY DEPARTMENT.

All advanced pupils receive personal instruction from Professor Hermann.

Pupils can enter at any time.

FOR PARTICULARS ADDRESS

216-217 Fuenstenberger Strasse, Frankfurt-a-M., Germany.

MONDAY, DECEMBER 18.

Beethoven Hall—Ignaz Friedman, piano.
Philharmonie—Eugene Ysaie, violin, with Philharmonic Orchestra.
Singakademie—Anna Kuznitsky, vocal.
Royal Opera—"The Marriage of Figaro."
West Side Opera—"The Huguenots."
Comic Opera—"La Bohème."

TUESDAY, DECEMBER 19.

Beethoven Hall—Hermann Gura, vocal.
Singakademie—Helene Ferchland and Helene Fürst, violin.
Royal Opera—"The Barber of Seville"; "Slavische Brautwerbung."
West Side Opera—"The Gipsy Baron."
Comic Opera—Hoffmann's "Erzählungen."

WEDNESDAY, DECEMBER 20.

Bechstein Hall—Inga Torshof, vocal, and Andre Torchiana, piano.
Beethoven Hall—Professor Kwast, and Frieda Kwast-Kodapp, piano, with Stern Conservatory Orchestra.
Philharmonie—Fried Symphony Concert, Ottilie Metzger-Froitzheim and Ludwig Hess, vocal, and Willy Burmester, violin, soloists.
Singakademie—J. W. L. van Oordt, violin.
Royal Opera—"Tannhäuser."
West Side Opera—"Wiener Blut."
Comic Opera—Hoffmann's "Erzählungen."

THURSDAY, DECEMBER 21.

Bechstein Hall—Lucyna von Robowska, piano.
Singakademie—Katharina Bosch, violin, and Paula Hegner, piano, with Philharmonic Orchestra, Hans Sitt, directing.
Royal Opera—"Cavalleria Rusticana"; "Bajazzi."
West Side Opera—"Undine."
Comic Opera—"La Bohème."

FRIDAY, DECEMBER 22.

Royal Opera—Matinee and evening, Weingartner Symphony Concert.
West Side Opera—"Der Schutren Liesel."
Comic Opera—"La Bohème."

Professor Edgar Stillman Kelly has gone to London to superintend the rehearsing of his music, just completed, to "The Jury of Fate," a new play by C. M. McLean that will shortly be produced in the British metropolis.

Wilhelm Backhaus, the winner of last year's Rubinstein prize, will play here with the Philharmonic Orchestra at the Singakademie on January 13. The Hungarian boy violinist, Kun Arpad, will also be heard in the same concert.

Mischa Elman's Berlin concerts were financial failures. Ysaie's were big financial successes. This is an encouraging sign, for, with all his genius, Elman is far removed from Ysaie.

The accompanying picture shows us Sweden's new symphony orchestra at Goeteborg (Gothenburg), of which Heinrich Hammer, the eminent chef d'orchestre, formerly of Lausanne, is conductor, and Tor Aulin, the distinguished Norwegian violinist and composer, is concert master. It is an organization of the first rank, the members having been picked out by Hammer on a tour of Europe made last summer for the special purpose of selecting the best musicians obtainable. The playing of the new orchestra under Hammer's genial leadership is attracting wide attention, and this new undertaking is doing a great musical work for Sweden.

ARTHUR M. ABELL.

Anna Kappel, Pupil of Maria Speet.

Among the many promising young singers who have worked with Mme. Ypes-Speet, the distinguished singing teacher of Berlin, is Anna Kappel, of The Hague. This young artist only lately completed her vocal study, which she carried on under the guidance of Lilli Lehmann, and later Madame Speet, but with her very first appearance she scored an instantaneous success. Her excellent breathing, her ease of tone production, and the evenness of her beautiful voice throughout every register (all special marks of Madame Speet's efficient training), no less than her temperamental insight, have made Fräulein Kappel's success as inevitable as it is deserved.

Appended are some Hamburg criticisms of Fräulein Kappel's singing:

Anna Kappel, from the Hague, gave us keen pleasure through her healthy, fresh, far carrying soprano, through a combination of distinct pronunciation and intelligent delivery, and not least of all, through a carefully chosen program which offered only numbers worth the hearing. Two romances from the Brahms song cycle, "Die Schöne Magelone," were excellently rendered, and the same composer's "Immer leiser wird mein Schlummer," was given with deep feeling. After some Schumann songs came the Liszt's tender "Oh! quand je dors," a beautiful song whose appealing climax was given with convincing beauty. Fräulein Kappel knew as well how to reproduce the dreamy tones of Richard Strauss' "Freundliche Vision" as the freshness and consciousness of victory prevalent in the same author's "Kling," with all its eminent technical difficulties.—Hamburger Nachrichten, November 3, 1904.

Anna Kappel, who some time ago at one of the Altonaer concerts revealed herself to be a genuinely first rank soprano, sang "The Messiah" fragment with great finish, strengthening the already favorable impression of her work. Her reliable breathing, her tones, quietly flowing, and in the upper register free from any trace of harshness, and her distinct enunciation had no less convincing an effect than did the inward expression and the genuine feeling which spoke to the audience out of her tones. * * * In the only solo of the "German Requiem," "Ihr habt nun Traurigkeit," Fräulein Kappel's soprano hovered above the accompanying chorus like a clear shining star above waters dark in the night.—Hamburger Nachrichten, December 30, 1904.

Fräulein Kappel, who has studied at the conservatory in the Hague, and with Lilli Lehmann and Madame Ypes-Speet, won rich approval with her sympathetically effective delivery. The Mozart aria gave the gifted artist the best opportunity for the use of her lovely, excellently trained voice. Her purity of tone and warm, lyric delivery are excellencies of a reproduction which was interesting to all. Bruch's "Ave Maria," which in itself has nothing sensational to offer, brought the singer rich applause. The beauty of her singing and the expressive art of her delivery idealized the composition.—Hamburger Fremden-Blatt, January 15, 1905.

Mrs. Eylau as Seen by Her Pupils.

It is a common experience in musical instruction that the pupils recognize their own advancement in playing far less quickly than their teachers, or those who hear them from time to time. This fact is, of course, partly due to the natural difficulty inherent in all attempts at self-criticism; but in the case of the piano students it arises perhaps still more from the fact that the average learner practices diligently, perhaps, but without such concentrated attention to specific details of technique or interpretation that at the end of an hour he can say "I play that measure or that passage infinitely better." That is to say, the ordinary student progresses more through a certain amount of finger exercise and natural absorption than through his

WALTER MEYROWITZ,

Teacher of Harmony
and Composition . . .
(In German and English.)

Special Two Months' Course for Teachers.
COACHING OF OPERATIC ROLES
IN ENGLISH.

BERLIN W., BARBAROSSA ST. 22.

PIANO SCHOOL FOR THE LESCHETIZKY METHOD AND SCHOOL OF INTERPRETATION.

Pupils received in the house and practice supervised. In charge of MRS. POTTER-FRISSELL, pupil of Stepanoff, Prentner (certificated) and Leschetizky. Highly indorsed by Emil Sauer and leading Dresden musicians. Dunning System of Improved Music Study for beginners also represented. Instructor in Ehrlich's School of Music and Franklin College, Dresden. Apply Nurnbergerstr. 54, Pt. r. DRESDEN

MAX GARRISON

Vocal Instruction

Late leading Baritone of Vienna Royal Opera.

FORMING OF HEAD TONES A SPECIALTY.

BERLIN W., Heilbronner St. 30

own deliberate, conscious, directed effort—and thus his improvement is most apparent to those who have not heard him play for some period of time.

Mrs. Wilhelm Eylau, of Berlin, whose name is already known to readers of THE MUSICAL COURIER, again differs from the ordinary instructor of the piano in the fact that her pupils, even those of short duration, know that they have improved, and why, and how. In speaking with several of her class the other day the writer of this article was highly impressed with their ability to speak for themselves in this direction, and therefore transcribed the following remarks, in the conviction that they would prove of interest to all pianists:

Nina Moore, of New Zealand, a teacher and concert pianist of high reputation in her native country, and a former student with one of the world famed German masters, spoke of her work with Mrs. Eylau as follows:

"I think the greatest gain that Mrs. Eylau has brought to me is in the way of pointed and artistic criticism of my own and other people's playing. When I listened to playing before it was as to something I enjoyed, but (as I now realize) did not understand. It took something distinctly bad to make me pin it down with a definite criticism. Mrs. Eylau, however, has required me to listen so carefully to every measure of my own playing that even when I am by myself I now criticise every tone; and in the concert hall I look for and appreciate subtle shades of tone and detailed interpretation that I never before observed. I realize that my artistic horizon has broadened to an inconceivable degree. It is as if I had been deaf and now I hear."

Cornelia Keep, of Los Angeles, representative of the Dunning system in Berlin, and also a pupil of Mrs. Eylau's, said:

"It is like walking on air to come from a lesson with Mrs. Eylau. She tells everything so clearly that she makes everything seem possible, and when you practice the way she tells you it is not only possible, but an assured fact."

Lydia Dee, also of Nelson, New Zealand, and a former pupil of one of the most scholarly Berlin masters, said:

"There is so much to say about studying with Mrs. Eylau that I hardly know where to begin. Of course, technique comes first. Lack of brilliancy was always my prime fault. Passages, and octaves especially, were practically impossible for me; but since last spring (when I began with Mrs. Eylau) I have been playing things like the Chopin C minor scherzo, compositions that I could not have skimmed through at anything like the proper tempo before. Then there is tone. At home I was always supposed to have 'a good touch,' but now I have learned things about tone nuances and pedal effects that I had never heard of till I came to Mrs. Eylau. I know just what kind of a tone I want, and I am quite certain of getting it. Another thing is the absolute control Mrs. Eylau gives. When I have thoroughly studied and memorized a piece and sit down to play before people, I am not afraid of any tricky or difficult passage. If I have thoroughly studied the piece her way I have mastered it technically, and nervousness cannot get it out of my fingers."

Georg Fergusson's English Success.

As a singer of English lyrics Georg Fergusson has met with no less genuine, though perhaps less hyper-refined appreciation than as an interpreter of the German Lied, in proof of which the following English Provincial concert notices are reproduced:

Georg Fergusson, a baritone new to Leeds, followed with "Vision Fugitive," by Massenet. Mr. Fergusson possesses a baritone voice of excellent quality and power, and sang with splendid effect, the audience encoring him time after time.—*Topical Times*.

Georg Fergusson has a powerful and well trained baritone voice, and, withal, an excellent method in ballad singing, his enunciation being particularly distinct. The French song from Massenet's "Herodiade"—"Vision Fugitive"—was very effectively sung, with much passion and earnestness. He was also successful in Frances Alliten's song, "Wilt Thou Take Me for Thy Slave?"—*Western Morning News*, Plymouth.

Georg Fergusson, a baritone, with a voice of splendid timbre, admirably under command, gave the recitative and aria, "Vision Fugitive," from Massenet's "Herodiade" in a manner that put him immediately on terms with the audience. In "Wilt Thou Take Me for Thy Slave?" a song new to the writer, one had fresh opportunity of admiring the compass of Mr. Fergusson's voice. It was a beautiful song beautifully sung.—*Western Daily Mercury*, Plymouth.

It was admitted on all hands, however, that the honors of the evening were borne by Miss Heenan and Mr. Fergusson (Wulfram). This gentleman's performance was marked throughout by culture and dramatic force, and his baritone voice is one of exquisite tone. Mr. Fergusson is certain of a warm welcome in December, when he comes to Sheffield to fill an engagement at the Harrison concert.—*The Independent*, Sheffield.

G. W. Fergusson sang Wulfram's music in a masterly style. His voice is of beautiful quality, and he is quite one of the most valuable members of the company.—*The Sheffield Telegraph*.

Max Mossel.

Here are some English press notices of Max Mossel, one of the best known violinists' resident in Great Britain:

The Amateur Orchestral Society's concert on March 26 was one of the best we have yet heard from this accomplished body of instrumentalists. The string selection of the band, composed largely of young ladies, who devote much time to practice, is excellent, and the brass and woodwind (in which amateur combinations are often defective) are unusually good. The chief number on the program was Max Bruch's violin concerto (No. 1) in G minor, in which the solo part was brilliantly played by Max Mossel, whose reappearance in Glasgow was welcomed by a host of old friends.—*Musical Times*, May, 1903.

At the fifth Halford concert, on the 19th ult., the band gave excellent renderings of Tchaikowsky's "Pathetic" symphony and Wagner's "Meistersinger" overture. Sir Charles V. Stanford conducted an admirable performance of his variations on an English theme, with G. H. Manton, as pianist, and Max Mossel was first rate in the solo part of Mendelssohn's violin concerto.—*Musical Times*, February 1, 1904.

The violin solos played by Max Mossel were rarely interesting. Ysaÿe's "Reve d'Enfant" was very delicately done. Max Mossel is not the master of a strident style, but he can interpret melody, as in the Saint-Saëns' "Serenade," as few other contemporary violinists can, and when he has to express a melodic theme, as in that work, and in such singularly rapid and descriptive music passages as those of the "Dance Fancies" (Kee), he is at his very best—when we seem to see the peasants of Teniers disporting themselves upon the stage. No doubt there are many brilliant excur-

sions of fancy which suffer by want of tone, but their picturesqueness is never missed, and Max Mossel did the utmost justice to that quality of their conception. By far the best incident of this concert was the performance of Grieg's sonata, op. 13. Grieg lived mostly in the romantic worlds of Schumann, Mendelssohn and Chopin. This, like all of his compositions, is marked by the hall stamp of nationality. The sonata in G major may be counted among the very finest of the composer's works, and it yesterday received an exceedingly noble interpretation at the hands of two artists who we trust, will be heard next season upon the same instructive musical platform.—*Irish Times*, Dublin, October 2, 1903.

Henri Verbrugghen.

Some leading English Provincial papers have the following to say of Henri Verbrugghen, the deservedly popular leader of the Scottish Orchestra:

The feature of the concert given on Saturday by the Bradford Permanent Orchestra was, undoubtedly, Dvorák's violin concerto in A minor, op. 53. Artistic refinement and technical mastery as were shown by that admirable artist, Mr. Verbrugghen, who, on this occasion, renewed the good impression made by his first appearance at these concerts a year ago.

In addition to the concerto, Mr. Verbrugghen played a caprice by Guirand, admirable in a technical sense, if not supremely interesting as music. It, and an accompanied piece by Lauterbach, played for an encore, displayed the soloist's refinement and extraordinary neatness of execution in the strongest possible light.—*The Yorkshire Post*, November 6, 1898.

Particularly interesting was the recital owing to the first appearance in Blackburn of the eminent young Belgian violinist, Henri Verbrugghen. His first solo was Wieniawski's "Legende," and his playing was stamped with the master hand. It was a superb rendering and he thoroughly deserved the recall. His other solos were caprice, No. 13 (Fiorello), caprice, "Alla Saltarella" (Wieniawski), and scherzo etude (Lauterbach), and Saint-Saëns' "Introduction and Rondo Capriccioso." He was loudly encored for each item, the audience fairly rising at him. Such playing has seldom been heard in Blackburn, and he fully maintained his big reputation.—*The Weekly Standard and Express*, Blackburn, January 23, 1899.

Special Philharmonic Concerts.

At the special pair of concerts by the New York Philharmonic Society Friday afternoon and Saturday evening, January 12 and 13, a Tchaikowsky program will be presented. Adele Aus der Ohe is to be the soloist, and Wassy Safonoff the musical director. The works to be played are:

Serenade, C major, op. 48.
String Orchestra.
Concerto, for Piano, No. 1, B flat minor, op. 23.
Symphony, No. 6, Pathétique.

MAESTRO P. FLORIDIA

Piano-Opera-Chamber Music.
Studio: 134 Carnegie Hall, Tuesdays and Fridays, A. M.

RUBIN GOLDMARK

Lecture Recitals with Piano Illustrations
144 WEST 127th STREET, NEW YORK



Katharine Heath
SOPRANO

MANAGEMENT
Henry Wolfsohn
131 East 17th Street

THE
LEO SCHULZ
STRING QUARTET
MAURICE KAUFMAN
DAVID ROBINSON
FRITZ SCHAEFER
LEO SCHULZ
ADDRESS
LEO SCHULZ, 562 Park Ave., New York



Helen Buckley
SOPRANO
ORATORIO—CONCERTS—RECITALS
(Phone, Sheridan 3301)
2667 Kenmore Ave., Edgewater, Chicago

ANNA BUSSERT

Sole Direction FITZHUGH W. HAENSEL, St. James Building, NEW YORK.

CHARLOTTE EDW.

MACONDA

Telephone
8528 RIVERSIDE
Management
W. W. WALTERS
2826 Broadway, N. Y.

JOHNSON TENOR

Management
HENRY WOLFSOHN 131 E. 17th St.



ELSA RUEGGER

The Great Belgian 'Cellist

Trans-Continental Tour Beginning January 1st.

DIRECTION: LOUDON G. CHARLTON.

RICHARD T. PERCY

Diction and the Use of the Voice
IN SONG AND ORATORIO
ROOM 1201 CARNEGIE HALL, NEW YORK

WASHINGTON.

THE NORMANDIE ANNEE.
WASHINGTON, D. C., January 3, 1906.

There is something interesting, musically, planning for Washington. It is to be hoped that it comes true.

Boston Symphony's third concert, January 9, Mr. Hess, violinist, soloist; Philadelphia Orchestra, Arthur Rubinstein, soloist, January 30; Boston Symphony Quartet, January 22, Susan Metcalfe, soprano soloist; the Kneisel Quartet, January 25, are the coming musical events for Washington.

The Metropolitan Opera Company will give four performances here in late March, thanks to the activity of Katie Wilson Greene. "Queen of Sheba," "Lucia," "Tosca," "Hänsel and Gretel" and "Pagliacci" will be presented.

Reisenauer comes January 17, afternoon.

Mr. and Mrs. Wilson Greene each give recitals January 17 and 19, the former a song recital, the latter by her pupils.

Fraulein von Unschuld has gone West on a concert tour. Nothing in piano pupil work has ever been heard to excel that of pupils of Miss von Unschuld as heard at the club concerts on Friday evenings. Mozart, "Titus" overture; two movements of Beethoven's C major concerto, Liszt's polonaise in E major, the Scharwenka "Polish Dance" (transformed and illuminated), and a Spanish composition of exquisite writing were given at the last one. To illustrate the supremacy of brainful over brainless technic on the keyboard, pupils were informally called upon to play Czerny and Moscheles' exercises, electrifying the large audience. Vocal work in the university was represented by pupils of Edith Pickering and that teacher. This department of the school is growing.

Nicholas Douty, of Philadelphia, is to sing before the Friday Morning Music Club on January 26. The last morning was devoted to three modern sonatas for piano and violin by Berger, Dvorák and Franck. Johannes Miersch and Adolf Glose interpreted these.

Campanari's brother, violinist, now on tour, is hoped for in Washington.

Among her Christmas presents, Mary A. Cryder received a dozen portraits of Lilli Lehmann, in varying poses, and one of the violinist Campanari. A prominent European composer has asked to dedicate a composition to this charming woman of sterling character and humane impulses, who is on the right road for the advancement of music.

Sadie Julian Gompers, with her father, a musical enthusiast, were among the delighted audience at the Unschuld University on Friday. Miss Sadie is improving much in looks and in voice. She is studying "Elsa's Dream," and was interested in Miss Pickering's singing of it.

A Miss Bodfish in one of the churches here has taken up the matter of elevating Sunday school music taste, and has arrangements of Mendelssohn, Schubert, Schumann and Beethoven used, to frame hymn ideas and teach taste. More later.

Mlle. Hardin-Hickey is to sing at Mrs. Slater's on January 7. "There is a singer who knows how to sing, and has a beautiful voice with which to interpret," is the universal verdict in regard to Mlle. Harden-Hickey. Her recent appearance at the White House has increased interest in her personality and work.

The National Park Seminary makes musical study and performance obligatory upon its pupils. Church service, recitals, concerts, &c., are not left to chance and impulse, but treated seriously as the other work of the school. The church service for Christmastide was of old German style, using the old canticles and cantatas, all sung by students. A piano recital follows. There is a course for the special training of musicians for professional career. Mrs. Josef Kaspar and J. H. Wiley, formerly of the Tome Institute, in Virginia, share the vocal work. Mr. Wiley teaches harmony and choral work. Sight reading is made an obligatory essential to chorus study.

The expenses for "running" the Church of St. Thomas in this city are over \$25,000. Of this the choir costs \$4,000. The choir has twenty-four women and eighteen men, with a double quartet. The rector has official control of the music. Edmund Varela is choir director, Mrs. H.

A. Robbins organist. All are paid. The evening service is soon to be wholly choral, with intoning responses, &c.

Margaret Upcraft, pianist, whose ability has already attracted much attention here, is from the Boston Conservatory. A trained and unusually clever accompanist, Miss Upcraft speaks strongly as to the non-payment of accompanists by local singers. "How can they expect good accompanists," she asks, "when they are not willing to pay for such services?" Miss Upcraft studied accompaniment and ensemble playing under Leo Schulz. She taught in Frederick, Md., four years and has been in the Cathedral school here since October. She is a brilliant concert pianist, and has a number of admirable press notices, all speaking of her brilliancy, rhythmic power, clearness and charm.

Minna Heinrichs, the Washington violin artist, played a prelude of Bach's E major sonata at the Friday morning Club recently. She was listened to with close attention, enthusiastically applauded, and obliged to repeat the composition. Miss Heinrichs stirred the members more than is common, and has this to her credit. But this is usual with her. She is a teacher of violin also, studio on Roanoke street, 1117.

Antoinette Willmer is organist and pianist, and has now charge of the organ, formerly played by Mrs. Entress, her teacher. O. B. Swett is organist of the church of the Epiphany.

"He is a model of all the things we are always trying to teach our students," remarked a vocal teacher of Washington recently, speaking of the singing of Oscar Gareissen. A series of pupil teas with musical talks, and of more serious talks with musicians not pupils, are projected by the Gareissens. The first of the former will be given on Friday.

Mr. and Mrs. Maley, of New York, passed some days of the holidays in Washington. Mrs. Maley is a lyric soprano, who, even as a student of Marchesi in Paris, was popular as singer and as musician, being able to play admirably her accompanists. Miss Bently is to sing in Baltimore before 1,000 teachers.

The pupils of B. Frank Gebest, piano professor, were listened to with attention at a recent studio recital, intended to show progress to parents and friends. The Wagner-Fels "Bridal Chorus" arrangement, Sinding's "Frühlingsrauschen," "Minuet Antique," by Paderewski; Chopin nocturne, op. 55; "La Fileuse," by Raff; Schumann's "Nachtstück" and "Grillen," "Liebestraum," by Liszt, and the Liszt arrangement of the "Tannhäuser" march were played by Vivian Church-Watson, Amy May Gray, Clarisse McCarthy, Freda Egbert, Annie Darby, Olive Keys, Selene W. Dortch, Grace Adams, Alice McLanahan and Master Robert Bond Gotta. The latter, but twelve years of age, shows exceptional talent, musically and as pupil.

On January 5 occurs the first of the series of free lectures and musicales planned by Sydney Lloyd Wrightson, director of the College of Music. John Porter Lawrence, of the piano department of the college, will play various compositions, giving a talk in regard to each one.

The program of the recent Christmas services of St. John's Church (Mrs. Roosevelt's), H. H. Freeman organist, was, to look at, an object of art. The contents included writing by Reading, Strane, Mendelssohn, Maumder, Kingston, Tozer, Harris, Smart Tallis, Willis and Barnby. A number of old Anglican chants were sung. The choir has twenty-six sopranos, four altos, four tenors and six basses.

Carolyn E. Haines, pianist, has been invited to play at the Congressional Library on February 1. Miss Haines played Mozart's fantasia in C minor upon the regular program of a recent Friday Morning Musical and was greatly applauded. For encore she gave Chopin's mazurka in B minor. Miss Haines was one of the most active spirits in one of Ohio's musical cities before coming to Washington. Programs of her own work and that of pupils, and in concert appearances with great artists, speak well for the young musician, and the press has been most appreciative. Study with the artist Constantin von Sternberg, of Philadelphia, advanced her ability and results many degrees. She is coming to take her place in Washington. Other performances are looked for with interest. Meantime she is preparing an ambitious repertory.

A well filled house listened to the first of a second series of concerts of the Marine Band led by Lieutenant Santlemann. The program was good, several numbers were encored, and the popular leader had more than his share of applause. His soloists, too, showing a high degree of proficiency upon different instruments, were cordially rewarded. This has been a great factor for musical entertainment here this season.

Upon the same evening the choir of ladies from Dublin drew a large audience to hear many songs of home, in the original, with new arrangements, instrumental piano and violin solos, and incidentally to see the girls, who wore white with green ribbons. They had one large and distinct quality worth going to hear, and that was clear and distinct enunciation. One must hear good enunciation to realize how bad, bad is that done by Americans in solo, ensemble, opera, even in speaking. The work in this line of the Irish lassies was an example, and was perhaps one of their best. They showed, however, a peculiar lack of enthusiasm, especially in sitting between the numbers, when a lamentable sag took hold of them. Many in the audience hummed the old airs, dear to the memory of many, no doubt.

Grace Dyer Knight is being urged to repeat her "Burns in Song and Story," as result of the success of last presentation. She has also been invited to give the entertainment in the West. There are 150 stereoptical views given, the songs are delightful, the story of consuming interest. And there is now being formed in Baltimore a quartet which is rehearsing an admirable arrangement of "Annie Laurie," &c., that might be made an attractive adjunct. Meantime Mrs. Knight is giving her pupils' recitals at her home studio, Roanoke street. She is deeply interested in operatic work and has many pupils filling professional engagements, who were prepared for the work by this professor. Mrs. Knight has been living, studying and visiting abroad for many years.

Tali Esen Morgan does not approve of singers using books and sheet music during performance. He says it is a marked insult to the audience, showing a badly prepared

Miss MARY A. **CRYDER**
MUSICAL MANAGEMENT
Home and foreign artists. None but really artistic talent engaged.
1024 N Street, N. W., WASHINGTON, D. C.



Mrs. Grace Dyer Knight

CHURCH—SOPRANO—CONCERT
ORATORIO—ARIA—BALLAD

Returned from Europe. Studio
Work Resumed October 1.

1347 Roanoke Street, N. W.
WASHINGTON, D. C.

FRAULEIN ELLA STARK.
.. CONCERT PIANIST ..

(Von Zeyl (Liszt).
Pupil of Barth, Berlin.
Rialer, Paris.

Limited Number of Pupils Accepted.

THE BRUNSWICK, 1202 1st Street, N. W.
APARTMENT 67 Washington, D. C.

CLARA DREW,
CONTRALTO.

1437 Rhode Island Ave. N. W., Washington, D. C.

MISS KATHARINE ELDRED,
VOICE.

Method, Hattie Clapper Morris, New York.
Studio: 920 15th St. N. W.,
Washington, D. C.

WASHINGTON ADVERTISEMENTS.

Mrs. SUSANNE OLDBERG,
TEACHER OF SINGING,
1327 F Street N. W.,
WASHINGTON, D. C.

Care of SANDERS & STATMAN.

MRS. SALLIE BRADLEY McDUFFIE.
TONE PRODUCTION.
ART OF SINGING...
Residential Studio, THE CAIRO, 16th and O
Streets. Downtown Studio, 1800 F Street N. W.,
WASHINGTON, D. C.

Hamilton Institute,
Washington, D. C.
Lafayette Park.

Miss MARY A. CRYDER,
VOCAL TEACHER.
Italian Method.
1924 N STREET, N. W.,
WASHINGTON, D. C.

VIRGIL CLAVIER PIANO SCHOOL
Director, Georgia E. Miller
511 G Street N. E.—WASHINGTON, D. C.—1214 F Street N. W.
CLASSES. INDIVIDUAL LESSONS

ADOLF GLOSE,
CONCERT PIANIST.
PIANO INSTRUCTION.
Address: 1415 E st., N. W., Washington, D. C.

OSCAR GAREISSEN
VOICE CULTURE, RECITALS, CONCERTS,
Care THE ROCHAMBEAU, Washington, D. C.

condition, that would not be permitted in other fields of endeavor. This, aside from the fact that no one can make a sentiment carry, when the nose is glued to binding, one eye upon words, the other upon the audience.

Georgia Miller, of the Clavier Piano School here, speaks much of "concentration." This she means to apply to the plan of the teacher as much as to the mind of the pupil. A pupil cannot concentrate when there is nothing before the mind upon which to concentrate, she insists. There must be a closely thought out and regularly planned system of study and of practice, else time and power are lost. This is the basis for the memorizing which is made an important feature of the work of the school; also for the prevention of stuttering and stammering, common among players. Even for the conceiving and imagining of the intent and purpose of musical writing, is this concentration desirable. It is a concentration of actions as much as of mind. Without this nothing valuable is possible. With it a structure may be built colossal as that of a majestic building, or of a tree centuries old.

Mrs. Frank Byram has formed an addition to her church choir of sixteen voices by a chorus of twenty young girls, to assist in the Sunday services. "A Night in Old Judea," a beautiful arrangement of Gounod's "Nazareth," with obligato for men's voices; Barnaby's "First Christmas," Marx's "And There Were Shepherds," and Dudley Buck's "O Holy Night" were recent works performed in this choir. Solos were sung by Mrs. Ormsby, Aileen Miller and Dr. Harris White. Incidental solos by Messrs. Byram, Church, Morrison, Donaldson and Miss Maguinis. A semi-chorus of girls recently sang "The Beautiful Isle of Somewhere," one of the compositions sung at the funeral of President McKinley.

Piano, singing classes, proper practice, piano recitals four times a year, and music in the closing exercises, are among the items of musical work in the program of the Eastman School, on Seventeenth street, here. Miss Cryder has charge of the singing classes and is introducing some unique and valuable features.

Julien Tiersot, who comes here to lecture upon the French chanson, is brought under the auspices of the Washington branch of the Alliance Française, recently formed. The lectures will be in Miss Cryder's hands, as last year. Two lectures Chansons Populaires and le Chant

Mondain, will be given, January 11 and 12, at the Hubbard Memorial Hall. Mrs. Roosevelt is a member of the Alliance, and attends the lectures with evident pleasure.

The music department of Converse College, Spartanburg, S. C., has been again active in public performance. A splendid program, including none but the best writers, instrumental and vocal, has lately been given by the students. The Christmas festival service was also of an unusually high order of merit. A. L. Manchester is director of the music of the college, which is serious, prosperous and attractive.

Ella Wheeler Wilcox has a musically gifted nephew, Rollin Bond, who writes music as ducks swim. The poet, however, who has a great veneration for the proper education in things, has been indulging in a series of "talks" to the young man upon the necessity for science as a groundwork to true genius. This, with the good result of getting the young composer into a college of music, where he is hard at work "learning things." Mrs. Wilcox promises to collaborate with the lad in a musical comedy as soon as he is pronounced "ready for work" by his professors.

The singer Nuola has meantime turned playwright, making a musical "operetta" out of her Italian singer organization. Success.

Irene Hayward, professor of dramatic department of the Academy of the Sacred Heart, has had great success in a character sketch, given last week by the Hickman School.

Interesting news from Mrs. Oldbert next week.

Also from many others.

The first thing to do after reading a letter from the town in which you live, is to sit down and think, what is there helpful that might be said about your work, your friend's work, your pupils', your choir, your school, ideas, names, questions, facts, leaving out all malice and opinion, writing so that one can decipher the same, and sending it on at once to the correspondent. FANNIE EDGAR THOMAS.

People's Symphony Program.

The next set of People's Symphony concerts will take place at Cooper Union, Thursday evening, January 25, and at Grand Central Palace, Friday evening, January 26. In recognition of the proximity of the date of Mozart's birthday, the program will be chiefly devoted to works by that master: the overture to the "Magic Flute," the "Jupiter" symphony, a Mozart aria. Susan Metcalfe, soprano, as soloist, together with Beethoven's "Leonore" overture, No. 3, and the scherzo from Tchaikowsky's fourth symphony.

PRINCIPLES OF TEACHING.

By S. C. BENNETT.

Within the past few years there has been such a variety of so called methods and opinions expressed on the subject of voice development that it would seem a difficult matter to be able to present any purely original ideas along the line of tone production.

When we stop to consider the multitudes who have studied the art of singing and the extremely small percentage of these who can really sing, we are led to believe (judging from results along other educational lines) that there is something radically wrong somewhere.

I would consider it unjust were I to attempt to criticize the efforts of my fellow teachers, yet I can safely say that prevailing methods of vocal instruction are not always based upon purely educational principles, and this is one prominent reason why so few among the multitudes who sing ever rise above the standard of mediocrity.

Methods of vocal training should be consistent with natural principles regardless of traditional beliefs and customs which are, in many instances, antagonistic to all commonsense rules.

A majority of singers (more particularly beginners) waste a whole lot of vital energy through misdirected effort. What singers most need is concentration through rightly directed effort, and my object while teaching is to find the most practical method of obtaining it. This I have found is best acquired through the practice of exercises which demand a prompt positive action of the organs of enunciation, namely, the tip of the tongue, lips and lower jaw. The adjustment of these should be instantaneous with the action of the vocal organs in order to secure the most desirable attack. A quick, prompt, elastic action of the organs of speech serves to establish economy in tone emission and breath control, which is the fundamental principle of good method.

The exercises which I use are for the most part original in construction and serve to establish repose, confidence, perfect breath control, concentration, natural sweetness and purity of tone, and, in short, everything desirable in the line of vocalization. I make liberal use of the staccato and alternating legato in quick, rapid changes of vowel and consonant form, with allegro movement and pianissimo effect.

In the earlier stages of the pupils' progress the exercises I use are mostly written in downward movement, which is suggestive of repose, my object being to teach the pupil

FELIX HUGHES BARITONE

RECITAL, CONCERT, ORATORIO.

Apply to ADELLA PRENTISS HUGHES, 122 Euclid Avenue, CLEVELAND, OHIO

COE-REN

RIDER-KELSEY,

SOPRANO

Oratorio, Concert and Song Recitals.
Leading Soprano of the Worcester Festival,
September, 1905.

SOLE MANAGEMENT
HENRY WOLFSOHN,
131 East 17th Street, New York.

Theodore Habelmann's Operatic School
137 West 49th Street, NEW YORK

THEORY

TAUGHT BY

CORRESPONDENCE

PRACTICAL PIANO PLAYING
ONLY BY PRIVATE LESSONS

HENRY G. HANCHETT

40 West 85th Street, New York City

Wisconsin Conservatory of Music MILWAUKEE, WIS.

J. H. FRANK, PRES. WM. UPMEYER, TREAS.
DR. L. F. FRANK, VICE-PRES. MRS. F. T. WEIL, SEC.
Music taught in all its branches by a faculty of over thirty instructors. Special departments in Oratory and the Art of Expression, and Public School Work. Dormitory connection.
WRITE FOR CATALOGUE



LILLIAN VERNON WATT Soprano

CONCERTS, ORATORIO

BOOK 104 Carnegie Hall, New York

GRACE MOREI DICKMAN

CONTRALTO.

WM. G. HAMMOND,

Oratorios and Concerts.
Private pupil of Randegger, London; Julian, Paris, and Arthur Moen, New York.
GIVES INSTRUCTION IN SINGING
65 Central Park West, New York.

COMPOSER

JOHN CHURCH CO., Publishers,
141 Fifth Ave., New York.



MINNIE COONS PIANISTE

AMERICAN TOUR NOW BOOKING

Commencing in Wilkes-Barre, Pa., January 16th, 1906

MANAGEMENT:

HENRY WOLFSOHN
181 East 17th St., New York

PERSONAL ADDRESS:

Madison Avenue Hotel
92d St. and Madison Ave., New York

A. CORNELL

TENOR
VOCAL INSTRUCTION.
Analytical Interpretive Classes. Circular on request.
803 CARNEGIE HALL

RUB Y SHOTWELL-PIPER

Dramatic Soprano

Direction
LOUDON G. CHARLTON
Carnegie Hall, New York

how to "let go" instead of holding on. It is a great mistake to instruct a new beginner in the practice of vocalizing long sustained tones.

The majority of intelligent thinking students can readily see the importance of careful attention to detail in vocalizing; these little details of promptness in attack and letting go of tones, clearness and distinctness of enunciation, &c., all of which lead to concentration and character in singing. There are numerous voices quite as rich in quality as those of our greatest singers, but they are lacking in character, that character and intensity which develops through concentration, and the concentration which comes through careful attention to detail, and this should begin with the most simple elementary studies and continue up to the most difficult vocal phrasing.

Many singers have never recognized these little details in their vocalizing, thinking such simple exercises to be unworthy of notice; they want something more impressive, even if it has no educational significance. It is this class of singers who never reach any degree of prominence. They usually drift into all sorts of self-conscious mannerisms which they mistake for real method; they are so conscious of how the thing is done and have become so methodical that the natural musical quality of voice gets no chance of demonstration. It was a result of this kind of training which prompted the following pathetic remark of a fond mother: "My daughter used to have a beautiful voice before it was cultivated."

Singers have always (with here and there a few exceptions) been looking to material or physical conditions as causes, when the real or first cause is to be found in the mind, these physical manifestations being simply the means through which the thought of the singer finds expression. Mathematics does not originate in figures or numbers, but is simply manifested through them. So is it in singing that the material manifestation rises no higher than the thought which dominates it.

Sigismund Stojowski's Program.

Sigismund Stojowski a distinguished pupil of Paderewski and now at the head of the piano department at the Institute of Musical Art, will give a recital at Mendelssohn Hall Wednesday afternoon, January 24. The program follows:

Sonata, C minor, op. 111.....Beethoven
Sonata, F sharp minor, op. 11.....Schumann
Nocturne, G major, Three Studies, op. 10, Nos. 12 and 8; op. 24, No. 3.....Chopin
Ballade, F major.....Chopin
Grand Valse, op. 34.....Chopin
Serenade, op. 8, No. 3.....Stojowski
Caprice, op. 16, No. 3.....Paderewski
Rhapsodie Hongroise, No. 2.....Liszt

Another Sembrich Recital.

In response to many requests, Madame Sembrich will give a song recital at Carnegie Hall on the afternoon of Thursday, February 1.

ST. PAUL.

ST. PAUL, Minn., New Year's Day, 1906.

Christmas, with its many beautiful song services by augmented choirs throughout the city, has come and gone. The prosperity which predominates in other walks of life permeates the musical atmosphere and we receive only enthusiastic reports from players, singers and teachers.

Yesterday at the morning service the fiftieth anniversary of the House of Hope Presbyterian Church was celebrated. Many old badges, banners and souvenirs, also a picture of the first church building, were displayed, and the interesting history of the church was virtually a history of the growth and development of the city of St. Paul. At the evening service the choir sang the following service, with Jessica de Wolf as soprano soloist:

Hymn, No. 496, Awake, My Soul, Stretch Every Nerve, G. F. Handel

Tenor, Recitative, Comfort Ye, My People.

Air, Every Valley Shall Be Exalted.

Mr. George.

Anthem, And the Glory of the Lord.

Air, But Who May Abide the Day of His Coming.

Mr. Colville.

Contralto Recitative, Behold! A Virgin Shall Conceive.

Air, O Thou That Tellest Good Tidings to Zion.

Mrs. Yale.

Soprano Air, Rejoice Greatly, O Daughter of Zion.

Mrs. De Wolf.

Contralto Recitative, Then Shall the Eyes of the Blind Be Opened.

Air, He Shall Feed His Flock Like a Shepherd.

Mrs. Yale.

Soprano Air, Come Unto Him All Ye That Labor.

Mrs. De Wolf.

Postlude, Hallelujah Chorus.

Liela Breed, a prominent teacher of voice culture, in Chicago, spent the holidays in St. Paul, the guest of Mrs. Vittum.

At the next regular fortnightly musicale given by the Schubert Club at the Odeon, Mary Wood Chase, of Chicago, will present the following program:

Twenty-five Variations and Fugue on a Handel Theme.....Brahms
Impromptu, op. 36.....Chopin
Mazurka, op. 9.....Chopin
Variations, op. 12.....Chopin
Nocturne, op. 63, No. 2.....Chopin
Ballade, op. 47.....Chopin
Serenade Espagnole.....Peyrer
(Dedicated to Miss Chase.)

Song Without Words.....Mendelssohn
Paraphrase on Waltz, op. 314, D major.....Strauss-Schneit
Gavotte.....Gluck-Brahms
La Campanella.....Paganini-Liszt

On January 25 the Schubert Club will present Waldemar Lutschg, the Russian pianist, with the Minneapolis Symphony Orchestra.

It was the privilege of your correspondent to hear during the week two young singers of surprising ability and talent, Ethel Chellow, a lyric soprano, and Georgia Sherman, a mezzo-soprano. Both sang at a recital by pupils of Mrs.

Norman Nash McFarran Thursday evening, at the Odeon. Certainly their studies have been wisely guided. Other young singers on the same program were Mabelle and Lucille Messersmith and Inez Thorsell. Miss Sherman sang three operatic numbers, "Dost Thou Know," from "Mignon"; "O, Robert, Beloved," from "Robert the Devil," and "My Heart at Thy Sweet Voice," from "Samson and Delilah." It was Miss Sherman's farewell, as she left Friday for New York, where she will continue her studies at the Institute of Musical Art.

Many musicians and music lovers will go to Minneapolis Wednesday night for the Calvé concert at the Auditorium in that city. C. G.

Mendelssohn Trio Club Concert.

Yesterday afternoon (January 9) the Mendelssohn Trio Club, assisted by Cora Remington, soprano, performed the following program in the ballroom of the Hotel Majestic:

Trio, op. 100.....Schubert
Mendelssohn Trio Club.
Aria, l'Insana Parola, from Aida.....Verdi
Miss Remington.
Phantasietücke, for Piano and 'Cello.....Verhey
Mr. Spross and Mr. Sörlin.
Songs—
Jean.....Spross
Jamie, Come Home.....Prain
Miss Remington.
Trio, op. 6.....Bargiel
Mendelssohn Trio Club.

Review next week.

Olive Mead Quartet Concert.

The Olive Mead Quartet and Augusta Cottlow, pianist, united in the following at the concert in Mendelssohn Hall last night (Tuesday):

Mozart Quartet, G major.
Arthur Foote Piano Quintet, op. 38.
Mendelssohn Quartet, E flat major.
Review next week.

FOR SALE—FINE OLD 'CELLO. A violoncello of rare make and mellowness of tone; is in perfect order. Bought in Germany sixty years ago by an expert 'cellist, since whose death it has remained in the family; will sacrifice for much less than real worth. Call or telephone (1103 Broad) to John S. Griggs, 25 Broad street, New York.



AGNES PETRING SOPRANO.

Pupil of Catenhusen, M. Lehmann, Schroeder-Hanfstaengl and Stockhausen.

Concerts, Oratorios, Recitals.

Address: 4425 West Pine Boulevard, St. Louis, Mo.

HERBERT WITHERSPOON,

KATHRIN HILKE Soprano

ADDRESS CARE OF

HOTEL HIGHLANDS, 154 East 91st Street, NEW YORK

DUNNING SYSTEM

Improved Music Study for Beginners.

The only system indorsed by the world's renowned masters of Europe and America. Its superiority is acknowledged by all who know of it. Booklets, descriptive of the system and giving written indorsement of Leschetizky, Scharwenka, De Pachmann, Busoni and others sent upon application.

MRS. CARRIE L. DUNNING, 223 Highland Avenue, BUFFALO, N. Y.

IRENE ARMSTRONG FUNK

SOPRANO

Pupil of JEAN de RESZKÉ.

ADDRESS

Chicago Bureau-Agency of Music, Fine Arts Bldg., Chicago, or Birmingham, Ill.

DR. N. J. ELSSENHEIMER

PIANIST. COMPOSER. CONDUCTOR.

Address all correspondence care College of Music of Cincinnati, OHIO.

JULIAN WALKER

BASSO.

CAROLINE MIHR HARDY

...DRAMATIC SOPRANO...

Management HENRY WOLFSOHN, 131 East Seventeenth Street, NEW YORK.

AUGUSTA

COTTLOW

ADDRESS:
HENRY WOLFSOHN, 131 East 17th Street, or
MRS. M. COTTLOW, 81 West 109d Street, New York
BARRETT & GARFORD, Orchestra Bldg., Chicago
Western Representatives.

Mehlin Pianos

The Acme of Piano Construction

NO SUPERIOR ON THE MARKET

PAUL G. MEHLIN & SONS

MAIN OFFICE AND WAREHOUSES:
27 Union Square, New York

549, 551, 553, 555, 557 West 54th St., between 10th and 11th Avenues

GRACE LONGLEY,

SOPRANO

CONCERTS, Etc.
Management: ANDERSON BUREAU
7 WEST 42ND STREET, N. Y.

BALTIMORE.

BALTIMORE, Md., January 4, 1906.

Gadski, Rubinstein and Bernhardt dominate the billboards at this time.

Madame Goodhue, one of the leading vocal teachers of Washington, associated in work with Dr. Kimball and his valuable theories, gives certain days to teaching in Baltimore and is prospering finely in both towns. She speaks with pleasure of the success of pupils in professional life. For instance, Mrs. Barber, with the John Slavin Company, Chicago (The latter late comedian with the Schumann-Heink Company); William Warwick, understudy for W. C. Carlton; Paul C. Bell, basso cantante with Frank Perley; May Simpson, with the "Piff, Paff, Pouf" Company, and Miss Winder, with the same, as understudy for the prima donna. Katherine Rogers is a promising singer from Montclair, N. J., now in the studio. Many are singing in church also, and many teaching. John Finnigan, the tenor, now singing in the New York Cathedral, studied for many years with Madame Goodhue. This teacher has herself an exceptional organ, fine physique, large ideas and style, gathered from study, travel and association with artists. Dr. Kimball has an excellent voice and has come from New York to study with him this season.

As in Washington, there are many good private schools in Baltimore. In many of these music is made a serious feature of study. The Samuel Ready School has a large pipe organ in its study room, two pianos, music books and literature, and many interested music workers.

The genius of the music department there is Mary E. Krekel, a Baltimore musician, who has unceasingly worked to fit herself as a first class music educator. Her last step was to attend the Boston Normal Music School, and there achieve a certificate covering the steps successfully taken in this direction. She is an accomplished organist, having a position in the Rowland Avenue Church. She knows much about the violin, too, though not professing to be a specialist, and she is a trained pianist. Miss Krekel has charge of the choral work of the school, of the piano and organ work, also a mandolin club, and is highly esteemed by the direction.

This school numbers among its "qualities," rising from the beautiful green sward in front of the music room, the first statue erected to Christopher Columbus (said to be so, at least).

A new Ladies' Quartet has been organized in Baltimore. More later.

Marie Roze Smith, daughter of the basso, Harry Smith, and named for the French singer, is developing into one of the leading dramatic sopranos of her city. She sang the solos in the "Holy City" recently, also in the "Inflamatus" of the "Stabat Mater." She sings high C and low E with ease and musical quality. She has strong dramatic tendency, clear enunciation, and certain style that is attractive. She will eventually, no doubt, be found by the Savage Opera Company. Mr. Smith is busy singing in one choir, directing another, and engaging in many weekly musical

affairs. His studio work is growing strong. He has several good pupils, and he is happy in his work. Both he and his daughter are expert sight readers of music. He is to sing before the Press Club, and Miss Smith at the Musical Art Club concert, January 16.

The Eutaw Place Synagogue choir and that of the Emmanuel Church number Jennie Gardner Stewart among their solo soprano singers. She is teaching also, and has a strong interest in things operatic, having sung herself in dramatic work. At a sacred concert to be given soon in the Temple, Mrs. Stewart will sing a solo with violin obligato by Mr. Heimendahl, her vocal teacher and director of the Temple choir. "Heaven Hath Shed a Tear," is the solo.

A comparative newcomer to Baltimore, but a valuable addition musically, is Theodore Hemberger, a German, who, as director of music work in Scranton, Pa., was called to the direction of the Germania Männerchor in Baltimore. This he is doing to the great satisfaction of all concerned, and for the advancement of music. He has a gifted wife and, with her as pianist, Mr. Hemberger recently gave a musicale at the Lyric, consisting of sonatas. The Arion, Harmonie and Liederkrantz are other singing societies in Baltimore.

Jean Taylor, the violin artist, is in Europe studying her art.

Gilbert Smith's piano headquarters in Baltimore is not 300, but 210 North Charles street.

Among the compositions of Edw. Heimendahl, of Baltimore are a string quartet, a fantasia for piano and violin, novelette for piano, quintet for piano and string quartet, orchestral overture, "Spring"; "The Forest," for mixed chorus; soprano solo and orchestra, "Excelsior," by Longfellow, for six part chorus à capella; Psalm 48, for chorus, solo, orchestra and organ. He has also written many songs, several of them fine sacred works. All his compositions have been played and sung with first class associations and by best performers.

A. Lee Jones is a Baltimore tenor engaged at the Madison Avenue Synagogue. He also directs the quartet and chorus choir of the Fayette Street Methodist Church. "The Daughter of Jairus" and "Crucifixion" (Stainer), Gounod's "Gallia," Gaul's "Holy City" and "The Messiah" have been given by his choir, augmented to about forty for special occasions. He has been teaching in Baltimore for eight years at 7 West Fayette street. He has pupils prominent in church and concert circles. One, W. G. Horn, though a very young man, seems destined by his gifts to fill a high place musically. He is a baritone. The work of Mr. Jones is largely known in the western section of the city.

Elsa Rau, pianist, brought from Germany to fill a position in a prominent school in Baltimore, passed several days out of town during the holidays. Miss Rau is a trained concert player.

The first of the Bach Choir concerts of this year, under the direction of Harold Randolph, will be a miscellaneous one and will take place in the Peabody concert hall, Thursday evening, January 18. It will include chorus selections à capella, beginning with Palestrina, De Lasso and Bach, and close with Howard Brockway's "Minstrel's Curse." Maud Powell will be the soloist. The chorus of the Bach Choir is composed of the singers of recognized ability and experience from the best musical groups of the city. Much interest is felt in this organization, and much credit to music will be reflected from it.

FANNIE EDGAR THOMAS.

Claude Cunningham's Dates.

Claude Cunningham, the baritone, will give his Washington recital on January 14, under the management of Mary A. Cryder, whose musical activities at the Capital are especially pronounced this season. Before filling his Washington engagement, Mr. Cunningham will sing with the Philadelphia Symphony Orchestra, Fritz Scheel, conductor, at Wilmington, Del., and later in Philadelphia.

The program which Cunningham has chosen for his Washington recital is as follows:

Lenz	Hildach
Der Oede Garten	Hildach
Aus meinen grossen Schmerzen	Franz
Gute Nacht	Franz
Mädchen mit dem roten Mündchen	Franz
Abends	Franz
Song of Omar Khayyam	Harris
I Attempt from Love's Sickness to Fly (A. D. 1617)	Parcell
Where'er You Walk	Handel
Pilgrim's Song	Tschaikowsky
Ich flüchte mich in meine Klausur	La Forge
Helle Nacht	Hermann
Traum durch die Dämmerung	Strauss
Zueignung	Strauss
When All the World is Young	Rogers
Forever and a Day	Mack
The Shadow Rose	Hubbard
Over the Desert	Kellie

Margulies Trio Program.

The Adele Margulies Trio will give the second concert of this season at Mendelssohn Hall, Saturday evening, January 13. The program follows:

Trio, G major, No. 1	Mozart
The Adele Margulies Trio	
Sonata, F major, op. 6 (Piano and Cello)	Richard Strauss
Miss Margulies and Leo Schulz	
Quartet, E flat major, op. 87	Dvorak
The Adele Margulies Trio	

CORINNE WELSH

CONTRALTO
Oratorio, Recital, Concert
SOLE DIRECTION
FITZHUGH W. HAENSEL
St. James Building, New York

PRESSON MILLER

VOICE CULTURE.

Thorough instruction in all branches of the Art of singing.
ABLE ASSISTANTS.

Suite 1013 Carnegie Hall, New York.
Telephone: 1350 COLUMBUS.

JOHN DENNIS MEHAN

CULTIVATION OF VOICE AND ARTISTIC SINGING.

70-80-81 Carnegie Hall NEW YORK

Mme. CARLOTTA REYNAL,

Pupil of Charles Santley, London, and Bouhy, Paris.

PUPILS PREPARED FOR CONCERT AND ORATORIO
1947 Broadway, "Broadway Arcade," 651 Street, New York City.

LACHMUND CONSERVATORY

ALL BRANCHES. 132 West 85th Street.

Distinctive Feature: Opportunity for professional pianists or teachers to study Traditional Liszt Interpretations with Carl V. Lachmund, three years a pupil of Liszt, and of whom this greatest pianist of all ages wrote:
"Herewith allow me to recommend Mr. Carl Lachmund, who, however, will recommend himself the best by reason of his distinguished abilities, both as a practical and theoretical musician."
"WEIMAR, September 25, '88. With high esteem, F. LISZT."

LENA DORIA DEVINE

Pupil FRANCESCO LAMBERTI.

VOCAL INSTRUCTION.

Teacher of BLANCHE DUFFIELD, Coloratura Soprano; Sousa's Band several seasons, Herbert Orchestral Concerts, etc.; OLARA HAMMER, Coloratura Soprano, Grand Opera, Havana; MARIE STERNBERGER, Dramatic Soprano, Milan; LOUISE TOMPKINS, Soprano; LOUISE GENIE, Contralto; GRACE HORTON, Soprano; ALICE DELANOIX, Soprano; EDWARD W. GRAY, Tenor (Old First Presbyterian Church); FRED'K ANGELL, Baritone; JOSEPH MILLER, Bass; and other successful singers.

Studio: 136 FIFTH AVE., NEW YORK.

OSCAR SAENGER

VOCAL INSTRUCTION.

Teacher of Mme. Josephine Jacoly, contralto, the Conried Grand Opera Co.; Mme. Marie Rappold, soprano, Conried Grand Opera Co.; Mme. Sara Anderson, soprano, Grand Opera, Graz, Austria; Mme. de Pasquali, soprano, Grand Opera, Italy; E. Léon Rains, basso, Royal Opera House, Dresden, Germany; Joseph Baerstein-Regness, basso, Grand Opera, Germany; Allen C. Hinckley, basso, Grand Opera, Hamburg, Germany; Elizabeth D. Leonard, contralto; Bessie May Bowman, contralto; Hildegard Hoffmann, soprano; Elsa Marshall, soprano; Mrs. Alice Merritt Cochran, soprano; Grace Longley, soprano; Marie Stoddart, soprano; Elizabeth Blamere, soprano; John Young, tenor; Walden Laskey, baritone; Henri G. Scott, basso; Millie Pottjeser, contralto; Kathleen Howard, contralto.

Telephone: 9809 Plaza. Studio: 51 East 84th St., New York

GEORGE SWEET

The Renowned Baritone.

489 FIFTH AVENUE, Near Forty-second St., NEW YORK

Songs of his Pupils:
Maude Lillian Berri, Katherine Woodgood, Carl Duff, Florence Mulford.

New York College of Music

128-130 East 58th Street.

(Formerly ALEX. LAMBERT.)

Directors: Carl Hein, August Fraemcke.

Private instruction in Piano, Singing, Violin, Cello and all branches of music, by a faculty unsurpassed for its excellence.

SPECIAL DEPARTMENT FOR BEGINNERS.

All instrumental and vocal students receive free instruction in harmony, counterpoint, vocal sight reading, ensemble playing and free admission to concerts, lectures, etc., etc.

Students received daily. Catalog sent on application.

BROAD STREET CONSERVATORY OF MUSIC

GILBERT RAYNOLDS COMBS, Director

1331 South Broad Street, Philadelphia, Pa.

ILLUSTRATED CATALOGUE FREE

J. FRED WOLLE,

ORGANIST.

Address: THE WOLFSOHN MUSICAL BUREAU, 134 East 17th St., New York

WALTER L. BOGERT

University Extension Lecturer on Music

MUSICAL DIRECTOR

Conductor of Millbrook (N. Y.) Choral Society and Flushing (N. Y.) Choral Society

Address: 72 Lawrence Street, Flushing, N. Y. City

MUSIC OF THE PAST WEEK.

Wednesday evening, January 3—"Faust," Metropolitan Opera House.
 Thursday afternoon, January 4—Bispham recital, Mendelssohn Hall.
 Thursday afternoon, January 4—Concert in aid of Music School Settlement, A. A. Anderson's Studio, Beaux Arts Building.
 Thursday evening, January 4—Volpe Symphony concert, Carnegie Hall.
 Thursday evening, January 4—Jessie Shay piano recital, Mendelssohn Hall.
 Thursday evening, January 4—Marum String Quartet concert, Cooper Union Hall.
 Thursday evening, January 4—The Euterpe Club concert, Waldorf-Astoria.
 Friday evening, January 5—"Tristan and Isolde," Metropolitan Opera House.
 Friday evening, January 5—People's Symphony Auxiliary concert, Cooper Union.
 Saturday afternoon, January 6—Young People's Symphony, Stojowski, soloist; Frank Damrosch, musical director, Carnegie Hall.
 Saturday afternoon, January 6—"La Sonnambula," Metropolitan Opera House.
 Saturday evening, January 6—"Lohengrin" (popular prices), Metropolitan Opera House.
 Sunday afternoon, January 7—New York Symphony concert, David Bispham and Charles Martin Loeffler, soloists, Walter Damrosch, musical director.
 Sunday afternoon, January 7—Reception by Mrs. William Loomis for Maud Powell, The Lisbon, 175 West Fifty-eighth street.
 Sunday evening, January 7—Sousa and his band, Hippodrome.
 Sunday evening, January 7—Popular concert, Metropolitan Opera House.
 Monday morning, January 8—Bagby musicale, Waldorf-Astoria.
 Monday morning, January 8—Watters musicale, Heights Casino, Brooklyn.
 Monday afternoon, January 8—Reisenauer recital, Mendelssohn Hall.
 Monday evening, January 8—Philadelphia Orchestra, debut of Arthur Rubinstein, pianist, Carnegie Hall.
 Monday evening, January 8—Leo Schulz String Quartet concert, Louis Victor Saar at the piano, Knabe Hall.
 Monday evening, January 8—"Aida," Metropolitan Opera House.

Tuesday morning, January 9—Barclay Dunham song lecture recital, Barnard Club, Brooklyn.
 Tuesday afternoon, January 9—Clayton Johns song recital, assisted by Heinrich Gebhard, pianist, and several vocalists, Mendelssohn Hall.
 Tuesday afternoon, January 9—Mendelssohn Trio Club concert, Hotel Majestic.
 Tuesday afternoon, January 9—Severn sonata recital, 131 West Fifty-sixth street.
 Tuesday evening, January 9—Women's Philharmonic concert, Waldorf-Astoria.
 Tuesday evening, January 9—Olive Mead String Quartet concert, Mendelssohn Hall.
 Tuesday evening, January 9—New York Symphony concert, David Bispham and Charles Martin Loeffler soloists, Walter Damrosch, musical director, Carnegie Hall.
 Tuesday evening, January 9—Beatrice Eberhard, violin recital, Carnegie Chamber Music Hall.
 Tuesday evening, January 9—Philadelphia Orchestra concert, Arthur Rubinstein, solo pianist, Baptist Temple.

Russian Symphony Program.

The Russian Symphony Orchestra's next concert at Carnegie Hall, on the evening of January 27, will fall on the 150th anniversary of Mozart's birth. In recognition of this fact, and the orchestra will depart from their plan of giving only Russian music. At the suggestion of Wasily von Saboroff, a seldom heard Mozart symphony in A major will be performed.

Josef Lhevine, the Russian pianist, who has made his way out of Moscow with great difficulty to come for his American concert tour, will be the soloist. He will play Rubinstein's fifth piano concerto, in E flat major, which is said to be wholly unfamiliar here. It was with this composition that Lhevine won the Rubinstein prize in Berlin in 1895.

Tschaikowsky's first symphony, the "Winter Reverie," will also be a feature of the program for January 27.

The Russian Symphony Orchestra will soon give a series of concerts in Brooklyn, Boston, Chicago and elsewhere, under the leadership of Mr. Saboroff.

Thankfully Received,

[From the Nashville (Tenn.) Banner.]

The following excerpt from an article on the musical status of Greater Nashville by Prof. F. E. Farrar in the great railroad edition of the Banner on December 2 was published in THE NEW YORK MUSICAL COURIER, the world's

greatest musical weekly, in the issue of December 20, headed "Justice for Musicians":

"The churches have done a great deal to improve the musical portion of their services by recognizing that the musician and singer must receive compensation for performing on Sunday as well as week days, the same as the minister and the janitor, which is a great step toward higher art. If you wish good music you must pay dear for it, or you do not hear it. The theory that all singers should sing in church for the love of it and as a sacred duty is well enough for amateurs, but it does not buy a loaf of bread. Furthermore, the professional musician who gives services in public for nothing degrades the art and makes it that much more difficult for himself and his professional brethren to obtain a living."

An Echo From the Pacific Slope.

(The Daily Seattle News.)

In THE MUSICAL COURIER of December 13 there is an excellent article called "Musical Graft in Philadelphia," which it will be well for musicians and society people to buy, read and digest. Every word of it is only too true, and we especially recommend the article to Harry West's careful consideration. The article can be well applied to the Seattle Symphony Orchestra. In speaking of the orchestra it might be well to suggest that the musicians should be dressed for the occasion. If they aspire to become a symphony orchestra then they must try to harmonize all conditions, not only tone colors, but also colors that the eyes perceive. If we only had ears all might be well, but while there may be a few blind people in the audience, the majority see, and see well. It might also be well to engage somebody to tend to the stage, as it does not look well for the assisting artist to move the piano on the stage and carry the chairs off the stage. In the last concert Mr. Gastel had to move half a dozen chairs, and then one was left, and that one right before him, covering him completely. Some people in the audience thought that he played with the leg of a chair on his cello, but we refuted the statement. Finally, give the assisting vocalists a few lessons on how to come on the stage. Tell them that the stage has been tested and that it is strong enough to hold them, and not to be afraid to step on it. Unusual modesty is all right in its place, but its place is not in a symphony orchestra concert. What we want is artistic repose and deportment. We are willing to give the Seattle Symphony Orchestra all the credit and support they are entitled to, but these faults should be rectified.

FABRICIUS.

ALICE NIELSEN

OPERATIC CONCERTS

Tour of the United States, 1905-6

ALICE NIELSEN, Soprano
 MARIO PRATI, Tenor
 F. FRATODI, Baritone
 ARTICCI, Basso, and
 VASSANI, Contralto

ARTISTIC DIRECTION OF
Mr. HENRY RUSSELL
 OF LONDON and ROME

MANAGERS
SHUBERT BROS.
 LYRIC THEATRE, NEW YORK

JANET SPENCER CONTRALTO
 204 West 94th Street
 Phone: 948 RIVER
 Management: HENRY WOLFSOHN

FRIEDA STENDER, soprano
 Knabe Piano used exclusively. Soloist last season with Ysaye and the Herbert Concerts.
 R. E. JOHNSTON, Manager, St. James Bldg., Broadway and 26th Street, New York.

EDWIN GRASSE VIOLINIST
 Direction
 WOLFSOHN BUREAU
 Private Address, 366 Fifth Avenue
ISABELLA BEATON PIANISTE
 781 Prospect Street
 CLEVELAND, OHIO

JENNIE Dramatic Soprano
 Address
 219 West 70th St., New York
 Phone 187 Columbus
HALL-BUGKHOUT
GARL von STEEGE Professeur de Chant
 Repertoire in French, German and English
 16 Rue d'Armalie (Avenue Carnot), Paris.
 Lieder a Specialty

Mme. von KLENNER

Voice Culture, Style and Repertoire.

SOME OF HER PUPILS—Frances Travers, Katharine S. Bonn Lillian Watt, Lulu Potter Rich, Florence Mulford, Sarah Evans, Adah Benzing, Eleanor Creden, Kathleen Howard, Bessie A. Knapp, Grace Ames, Katharine N. Figue, Almée Michel, Pauli Schrader and Mme. Rudolph Lesch.

THE VON KLENNER QUARTET:

Miss LILLIE MAY WELKER, 1st Soprano Miss SUSAN S. BROOKE, 1st Alto
 "HELENE WADE, 2nd " "JULE LAYTON, 2nd "

230 West 52d Street, New York.

BRUNO OSCAR KLEIN

RETURNED FROM EUROPE

Address 70 East 92d Street, New York

THEODOR VOGT

STUDIO OF MUSIC: Roosevelt Building

546 Sutter Street, San Francisco, Cal.

ELEANOR EVEREST FREER.

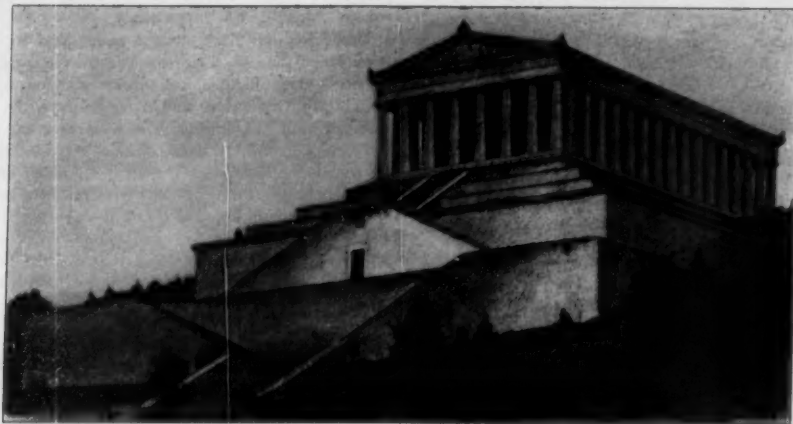
NEW COMPOSITIONS.

Pronounced by authorities as being the very best recent contributions to modern musical literature.

Lyric Intermezzo for the Pianoforte.....\$0.60
 Rondo (in old style) for the Pianoforte......60
 Lyric Studies (9) for the Pianoforte..... 1.25
 A Book of Nine Songs..... 1.25
 The Shepherdess. Song for Baritone..... .60
 There's a Woman Like a Dew Drop. Song for Baritone..... .60
 Five Songs to Spring. A Cycle of Song for Medium Voice..... 1.25
 O World, be Nobler! Trio for Female Voices..... .08
 Sister, Awake! Trio for Female Voices..... .15

Above works will be sent for examination to responsible parties at the regular teacher's discount.

WM. A. KAUN MUSIC CO., Milwaukee, Wis.



WALHALLA, REGENSBURG, NEAR MUNICH, GERMANY.

MUNICH, DECEMBER 30, 1905.

THE fifth Kaim concert of the season, which occurred on November 27, under the leadership of Georg Schnéevoigt, Weingartner's successor as conductor of the Kaim Orchestra, introduced two works new to Munich, to wit, Smetana's tone poem "Sárka," from the cycle "My Fatherland," and a "Tragic Tone Poem," by Walter Lampe. Besides these numbers, the program included Lalo's "Spanish" symphony and Beethoven's seventh. The Lalo number was put on at the last moment to replace three songs with orchestral accompaniment by Berlioz, which were to have been given by the Finnish singer, Ida Ekman, who was unfortunately seized with sudden illness shortly before the concert.

Smetana's brilliant work aroused great interest and was met by hearty applause. The latter was also generously meted out to the second number on the list, Lampe's "Tragic Tone Poem," which was led by the composer in person. This novelty, however, has nothing very striking to recommend it to the public. It displays a wealth of knowledge and skill in instrumentation, but, barring two or three fine passages here and there, it is lacking in both originality and in pith of ideas, and the ear soon wearies of its high sounding but empty phrases and long drawn out harmonies enveloping a succession of trite and meaningless details. Lampe proved himself a good conductor, however, and as I have already hinted, his work was very favorably received.

Several noteworthy changes have been wrought within the circle of the Kaim Orchestra since last season besides the all important one of conductor. For instance, the admirable 'cellist, Heinrich Warnke, has left its ranks, and Munich's loss is Boston's gain. The new solo 'cellist who has replaced him is a Dutchman, a very young man, Van Vliet by name. I have not yet heard him in solo work, but he is said to be full of talent and a most promising member of the organization. Among all the rest that might be mentioned, however, the change that impressed me most was that in Erhard Heyde, the concertmaster.

Last season the chief features of Heyde's playing could be summed up as characterized by a tone of natural sweetness and purity, but deficient in volume and finish, and constantly revealing faulty production. Also, a decided

poetic charm of tenderness and sentiment, tempered, however, by attributes of immaturity in comprehension and style, and a dreaminess that frequently savored of the lackadaisical.

It seemed almost incredible that this callow violinist of half a year or so ago should be identical with the artist who, on the evening in question, stood before us as the soloist in the Lalo symphony. His work was a revelation! He played with bold, free bowing, ripe interpretation and the assurance and precision of a maestro. His tone was exquisitely true and so smooth and polished that his bow seemed to sing on strings of silk. He glided through the technical difficulties of the piece with consummate ease and with finished elegance of style. Nor has he lost one jot of his former lovely cantilene qualities of tone and poetical tenderness of expression, but these have been broadened and heightened by maturer and deeper understanding into a nobler, more vigorous character.

In brief, Heyde's development during the last six or seven months is simply astonishing, and if he continues to progress at this rate, it will not be a great while before he can claim a very conspicuous place in the peerage of Violinists.

The orchestral work of the evening under Schnéevoigt's guidance was, throughout, finished, brilliant and perfect in every detail.

Gertrud Fischer gave a "Lieder Abend" in the Vier Jahreszeiten Hall, her program being composed of songs by Schubert, Brahms, Kiel, Wolf and Max Reger.

Eduard Bach's "Piano Evening," in the Museum Hall, brought forward old friends in the form of Bach's D minor toccata and fugue, Mozart's C minor fantasia, Scarlatti's pastorale and capriccio, Beethoven's "Appassionata" sonata, Schumann's "Etudes Symphoniques," and Liszt's "Mephisto Walzer."

The month of December opened with a piano recital in the Vier Jahreszeiten Hall, given by Anna Hirzel. Her program presented Brahms' E sharp minor sonata (op. 2); three dainty bits by Ludwig Thuille—a "Gavotte," "Vorfrühling" and "Threnodie"; an "Intermezzo," by Hermann Klune, and "Xenie"; "Donau," by the same composer; an

"Arabesque," by Leschetizky; "Sieben Bagatellen," by Walter Brannfels, and Chopin's B minor sonata (op. 58). This difficult program was well calculated to show the many sided qualities of the pianistic art. It might well have been deemed beyond the powers of the slight, girlish looking Madame Hirzel, but she went through it from start to finish with a vim and dash that seemed to be balked by no difficulties whatever. Personally I found her particularly satisfying where the works called for grace, tenderness and esprit. In these she was delightful, playing with a soft, singing tone, great beauty of nuance and delicacy of touch. The Leschetizky number proved her piece de résistance, its own intrinsic charms enhanced by her faultless execution and lovely expression.

A large and enthusiastic audience treated Madame Hirzel to great applause.

On December 3 a special performance was given at the Royal Opera of Hans Pfitzner's "Rose vom Liebes Garten," conducted by the composer himself, who was invited from Berlin to lead on this occasion.

Ludwig Wüllner gave a song recital in the Vier Jahreszeiten Hall the same evening, his program being entirely composed of selections by Otto Vrieslander.

The following evening Tilly Koenen gave a song recital in the same hall. The numbers which she presented consisted of two songs by Tschaiakowsky, "Muttertändelei," by Strauss; a Schubert group, a Mozart cantata, "Frühlings Gespenster," by Weingartner, and in conclusion several Brahms' selections. Her work in the beginning was very faulty, abounding in tremolo and full of exaggeration in expression, but after the first five numbers she gradually warmed up to her task, and on reaching the Schubert "Auflösung" she sang it with a genuine power and fire that well deserved the wild applause which followed and was so insistently prolonged as to compel a repetition. Mozart's grand cantata likewise, "Die Ihr Des Unermesslichen Weltalls," she gave in a manner worthy of its sublimely exalted spirit, and in the numbers that followed she showed besides genuine tenderness a capacity for more grace and lightness of style than one would imagine her to possess. Also, she has either gained largely during the past months in the use and control of her voice, and in flexibility, smoothness and sonority of tone, or else she was in much better artistic form, at any rate, the other night, than when she sang here last spring.

She was greeted, as always, with torrents of applause, for Tilly Koenen is an immense favorite throughout Germany.

A concert of more than usual interest took place in the Bayerischen Hof Hall on December 5, when Max Reger at the piano and Berta Zollitsch with the violin introduced to the public the former's new sonata in F sharp minor (op. 84). This work, which should form an important addition to concert literature, is a vivid illustration of many of the composer's most talient characteristics. It is of striking power and originality, bold, and, indeed, often rugged in both subject and treatment. Its dramatic character and plan, and the spirit and construction of its themes are strongly suggestive of the composer's tendencies toward the orchestral form, and he has clothed them in the garb of those rich, bizarre harmonic designs and effects which his wonderful fancy is forever weaving. The first movement—allegro moderato ma agitato—is full of

MARIA de HAAS NOBLE

SOPRANO
Pupil of JEAN de RESZKE
Oratorio Concerts, Recitals
125 West 73rd Street
Telephone 4266 Columbia.

BEN DAVIES

In America March, April, May.

MANAGEMENT HENRY WOLFSOHN.



VICTOR HARRIS

TEACHER OF SINGING in all its branches, from the rudiments of tone formation to the highest finish and Completion of Public Singing.

Among the many who have studied with him are: Mrs. Seabury C. Ford, Mrs. Morris Black, Miss Martha Miner, Miss Ethel Crane, Miss Feilding Roselle, Mrs. De Wolf Hopper, Mrs. Julie Wyman, Miss Anna Busert, Mrs. Marian Van Dusen, Mrs. Bertha Harmon Force, Mrs. Katharine Heath, Miss Ethel Little, Mr. MacKenzie Gordon, Mr. Julian Walker, Mr. Eugene Cowles, Mr. Frank Croxton and Mr. Edward Barrow.

Telephone: 6120-38th

Studio: THE ALPINE, 55 West 33d St., New York City

CHARLES E. CLEMENS,
ORGANIST.

186 Euclid Avenue,

Cleveland, O

J. VAN BROEKHOVEN

VOICE CULTURE

Author of the Van Broekhoven new vocal method. Obtains the greatest extension of vocal range; greatest volume and greatest ease of tone production. Highest professional endorsements. Special teachers' course. Send for circular or pamphlet.

143 West 47th Street. NEW YORK

EDMUND J. MYER

VOCAL INSTRUCTION

315 WEST 57th STREET, NEW YORK

CIRCULAR SENT FREE

Summer Term at Round Lake, N. Y., near Saratoga

Concert Direction AD. HENN

EUROPE'S GREATEST MUSICAL BUREAU.
GENEVA (Switzerland). Cable Address: HENN, Geneva

Engagements with Musical Societies. Concerts and Tours arranged. Agencies undertaken.

Concert Calendar for 1906-7 sent gratis and post free on application

stormy passion and vehemence, in which, to my thinking, the interest of the piano part almost overshadows that of the violin, or perhaps it was Reger's wonderful playing that riveted my attention, almost to the exclusion of the violin. The second movement—allegretto—is, of course, of milder character and abounds in tender lights and colors, though never losing the insistent note of troubled strength and unrest, and the strange, ceaseless yearning that sounds through the whole work, which, in the preceding movement has broken forth in the wild utterances of the longing spirit, its fiercely rebellious strivings and its passionate cry of defiance against the shackling bands of circumstance and fate. The third and last movement—*andante sostenuto*, with variations—appears in the fugal form, in which Reger delights, and in which ideas from the preceding themes reassert themselves, while the voices of piano and violin twine and intertwine and pursue each other in subtle and intricate cadences; now calling, answering, complaining, murmuring; now rising to majestic heights of oratory, now brooding in channels of deepest thought.

Truly it is a privilege to hear such a work interpreted by its composer when he is equipped with the rare pianistic powers that belong to Max Reger, and the latter had the added advantage of an exceptionally sympathetic partner in the violinist Bertha Zollitsch. A word is due to the artistic achievements of this girl, who reveals really extraordinary talent and capacity. Though so young, she showed herself the other evening already possessed of an assured and advanced technic. The sweep of her bow arm is marked by grace, freedom and strength; her tone is large and full, with a note of decision and strength; and though its production is occasionally not quite perfect, giving it a slightly veiled effect, it is never scrappy, and in general its quality is one of great clarity and beauty. Her interpretations, moreover, show an almost virile grasp of her subject and vigor of style, without losing in feminine tenderness or poetical warmth. She is a pupil of Henri Marteau, and this fact goes far to explain her present attainments in technic and style.

She and Reger proved most happily in sympathy with each other, playing in a unison of thought, feeling and comprehension of their work that was delightful. Their program closed with that "thing of beauty and joy forever," Brahms' G major sonata, at the conclusion of which the two artists received an enthusiastic ovation.

The "Volks Symphonie" concert that same week presented Schubert's "Unfinished" symphony and his seventh. The orchestra was in good form and played excellently, especially in the latter number. Somehow the Schubert C major seems always to particularly suit both Raabe and his men, and under his direction they gave its enchanting music with exceedingly happy effect.

At another concert given for the benefit of the Children's Home in Munich, under the patronage of the Royal family, one of the chief features was the appearance of the singer Blanche Ruby, a member of the Royal Opera at The Hague. The other assisting artists were Josefina Wand, contralto; Bruno Ahner, concertmaster of the Royal Opera Orchestra, and Georg Liebling, court pianist and professor in the Guildhall School of Music, in London. Miss Ruby is an American, though the greater part of her life has been spent abroad, and she has received all her artistic tuition and training on this side of the Atlantic. She is well known in France and Holland, and has scored repeated triumphs in both countries in her appearances there in the principal roles of various favorite operas.

She was suffering the other night from the hoarseness, consequent upon a severe cold, but in spite of this fact

she sang in a fashion that won the plaudits of the audience and, notably, of the various members of the royal family who were present and who personally congratulated Miss Ruby upon her success at the close of the concert. She sang Ophelia's aria from the "Mad Scene" in "Hamlet"; the aria "Ahl je veux vivre," from "Romeo and Juliet," and a group of German songs, in all of which she achieved a distinct success. The other star of the occasion was Professor Liebling, who delighted his audience with his poetic rendering of the Schumann C major fantasia, the Chopin G minor ballade, Liszt's "Campanella" etude, and Professor Liebling's own beautiful sonata for piano and violin, op. 28, in which the violin part was played by Concertmaster Ahner. The composer was enthusiastically recalled again and again at its conclusion, and at the close of the concert he and Miss Ruby were surrounded by a host of admirers after having first been personally complimented by their Royal Highnesses, who expressed their pleasure and enthusiasm in the warmest and most friendly terms.

The violin sonata by Liebling, first mentioned, is, I am told, included by Marie Hall in her repertory.

Some time ago reports were afloat that the Kaim Orchestra would remove from Munich in May and establish its headquarters in Mannheim. This intention, however, has now been abandoned, if indeed it ever really ever existed. It is at present planned that the orchestra shall "visit" Mannheim in May, and probably remain there through the summer, and shall then return to its old home in Munich before the opening of the next musical season. It is to be hoped that many a year may pass before Munich will lose this splendid organization, one of the most important factors in the musical life and prosperity of the city.

Dr. Richard Strauss is in town and will conduct his "Salome," which is to be produced at the Royal Opera on Saturday.

ETIENNE

Volpe Symphony Concert.

More than 2,000 music lovers attended the first in a series of subscription concerts by the Volpe Symphony Society at Carnegie Hall Thursday night of last week. The orchestra, developed from a body of young amateurs organized two years ago, was assisted by twenty-five members of the New York Symphony Orchestra. Arnold D. Volpe, the original musical director of these ambitious students, is still the conductor, and, as the title indicates, the society has been named after him. Two more concerts are to follow. Washington's Birthday night (February 22) is the date of the second concert.

The prime object of these concerts is to train the young musicians to become professionals, and on that account the movement is deserving of public support. Last Thursday night Mr. Volpe infused the orchestra with some of his own musicianly zeal. The works performed included Mozart's "Jupiter" symphony, a Beethoven quartet in C major, from op. 59, arranged for string orchestra; the Bruch concerto for violin in D minor, and Tchaikowsky's descriptive fantasia of "Francesca da Rimini in Hades," as portrayed by Dante. The soloist in the Bruch concerto was Harry Weisbach, the young concertmaster. Mr. Weisbach is a product of the best schooling, and his own fine talents bespeak a bright future for him.

The program for the concert on Washington's Birthday night follows:

Symphony, No. 7, A major.....Beethoven
Concerto, No. 1, F sharp minor.....Rachmaninoff
Serenade, for String Orchestra, op. 48.....Tchaikowsky
Symphonic Poem, Les Preludes.....Liszt
Alice Cummings is to be the solo pianist.

JESSIE SHAY'S RECITAL.

Jessie Shay, a pianist long well known to local music lovers, gave a recital at Mendelssohn Hall, January 4, and played the following program:

Prelude and Fugue, op. 55, E minor.....Mendelssohn
Pastorale.....Scarlatti
Theme and Variations.....Nicode
Frühlingsnacht.....Schumann-Liszt
Arabesque.....Leschetizky
Sonata Heroique.....Campbell-Tipton
Impromptu, F sharp major.....Chopin
Etude, in G flat.....Moszkowski
Berceuse.....Iljinsky
Arabesque.....Debussy
Military March.....Schubert-Tausig

Miss Shay is an indefatigable student, and each time that she emerges from the retirement of practice and comes before the public she has some new side of her art to present, some larger pianistic message to sound than those she has proclaimed in the past. The recital of last week was no exception in that regard.

Miss Shay's program, in its choice of the Mendelssohn, Scarlatti, Nicodé, and Campbell-Tipton numbers, showed her decided bent toward musical earnestness, and even in her selection of the so-called "lighter" numbers she exhibited the same refined taste in preferring what is unequivocally of the best in that genre.

The first three numbers were played with keen musical insight, continent touch, and perfect appreciation of dynamic and rhythmic balance. In the "Frühlingsnacht" Miss Shay gave freer rein to her fingers and her fancy, and the result was an interpretation warm with poetical fervor and beautiful piano tone. The Leschetizky "Arabesque" was done with particularly ingratiating crispness of touch and piquancy of accent.

Unstinted gratitude is due Miss Shay for introducing her audience to the Campbell-Tipton sonata, a work of rare power, ingenious in conception and workmanship, and filled with harmonic and melodic touches that promise a big future for this new American composer of robust utterance and courageous imagination. The sonata, which is in one movement, was fully analyzed in THE MUSICAL COURIER not long ago. It remains but to say in this place that the music bore out fully in performance all the promise that was pointed out in the printed score. Miss Shay threw herself heart and soul into the interpretation of the work, and with unerring instinct revealed all its significance of purpose and its facility of facture. The audience seemed to like the sonata and its playing, for the applause was spontaneous and lasting.

Miss Shay's fleet fingers enabled her to give a brilliant performance of the Moszkowski etude, but she infused it also with that touch of dramatic impulse which makes of the piece more than a mere vehicle for technical display. In Chopin, Iljinsky and Debussy the player produced some ravishing color effects in tone, and told those simpler musical tales with delightful charm of finger and feeling. Schubert-Tausig's "Military March" formed a brilliant and sonorous close to a program exceptional in nature and in performance. Her success with the audience was complete.

Miss Shay has grown immensely in an artistic sense, and her playing, now convincing in every respect, is indubitably that of a real artist, chosen from among the many to walk in the Elysian fields of the musically blessed.

Arens Vocal Studio

Send 12 cents for booklet, "MY VOCAL METHOD," giving rates of tuition, etc.

STUDIO: 805 FIFTH AVENUE, NEW YORK CITY

ALEXANDER

LAMBERT

78 East 81st Street
NEW YORK CITY



CONCERT TOUR,
1905-6

ADDRESS ALL BUSINESS LET-
TERS TO

LOUDON G. CHARLTON,
Manager, Carnegie Hall, New York.
EVERETT PIANO USED.

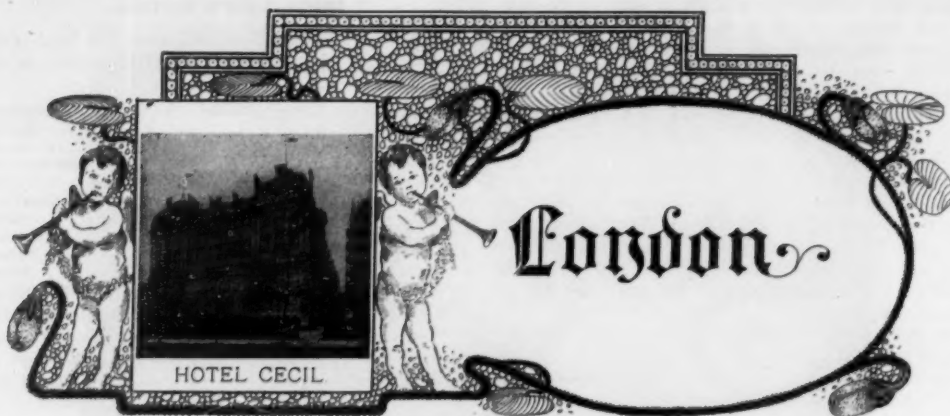
D
A
V
I
D

BISPHAM

ERNEST SHARPE

SONG RECITALS—CONCERTS—MUSICALES—TEACHING.

Residence-Studio, 74 Commonwealth Ave., Chestnut Hill (Boston), Mass.



HOTEL CECIL, LONDON,
DECEMBER 27, 1905.

THE autumn season, which began so early and ended so late, has been an interesting and satisfactory one in many ways. After the opera season, the chief point of note has been the excellent orchestral concerts we have had and the satisfactory support which they have received. From the beginning of the Promenades in August to the last Symphony Concert, given a few days ago, London has had a steady supply of the finest orchestral playing, and the prospects for the coming season, in this respect, are equally promising.

In the matter of soloists we have not been so favored. Among pianists, Busoni, Hambourg and Lamond have been the only great ones in our midst, and Kreisler, Kubelik, Marie Hall and Mischa Elman the chief violinist "stars."

The debutants this autumn have been distinctly disappointing, except for the two young American violinists, Karl Klein and Albert Spalding, and the pianist, Richard Buhlig, whose merits I have recently discussed in full.

Sir Edward Elgar's fifth lecture at Birmingham, on December 13, did not call forth such a storm of abuse as the others. A good deal of it was very interesting as showing how a composer views important questions which critics find such a difficulty in settling. The lecturer (remembering Strauss' eulogy of him) repaid it back with interest, for he declared that Strauss was the greatest genius of our day (an opinion from which few will differ). Discussing the recognition of the symphonic poem as a permanent art form by Strauss, he (Elgar) remarked that Strauss, if he chose, could give us a symphony to rank among or above the finest written.

Turning to the question of absolute music, Elgar declared that he still looked upon music which excited emotion without any poetic or literary basis as the true

foundation of their art. As the four-part harmony remained still the foundation of choral writing, so was absolute music the real staple of their art. No arguments he had read had altered that view. He thought that symphony without program was the highest development of the art, but views to the contrary were often held. A good symphonic poem was better than a poor symphony, but if they gave up absolute music where were they to end logically? Were they to be led back by way of symbolism to ideal ground, and was music to become a mere series of labels like the chemical formulae of the emotions?

Referring to his own work, Elgar declared that when he saw one of his own compositions by the side, say, of the Fifth symphony, he left it as a tinker might do when he saw the Forth Bridge.

At some length Sir Edward advocated again the provision of cheap concerts of high-class music for the people, remarking that the people's concert now was very often frivolous and squalid music, which the lovers of high-class music would take infinite pains to avoid. The English workingmen were intelligent, and should be educated to enjoy the best music. Large halls were necessary, and if they were only filled twice a year their erection would be justified. The need for a national opera was frequently made known, and he joined in the hope that some day not far distant the British public might find itself desiring opera. When it did they might venture to promise that adequate performances would be found. Musicians wished for English opera, but the English public did not seem to have a burning desire for it at present. He spoke of the advantage of the great competition festivals in the Kingdom, where large audiences were gathering, and the listeners were being educated. When properly conducted, and English competitions were properly conducted on artis-

tic lines, those gatherings were productive of good. A sufficiently serious view of the importance of those gatherings had not been taken in many cases. England should soon be covered by those societies. There were many existing, but there were some gaps. It was a mistake to think that the competitors met for the value of the prizes; they met primarily for criticism. It only needed to keep the standard of the music high and the prize list low to preserve the ennobling qualities of those institutions. He looked forward to the educational value of those things very seriously, and as bringing the people up to the standard to appreciate the music which all lovers of high-class music appreciated.

In conclusion Sir Edward said he had tried to show his audience things as they were. Much necessarily had been said to the students of modern things. Next year they might look on the old, but in bygone days a great deal had been insisted upon in the way of the strictest harmony and counterpoint which could be of no practical use now. But the students must have a knowledge of those things. He had been asked to devote some time to orchestration and composition, and next year he hoped that lectures on orchestration would be given. As to composition there seemed to be rather a vague idea as to the possibility of what one could teach and what one could not teach in that department. The writers to him wanted the explanation of the actual labor of composition. To do that was difficult, if not impossible. Many executants asked to be shown the royal road which knew no barriers, fences, or tollgates, but there was no such road in art. Hard work was apparently the only way to achieve success in art or business or even in politics. We knew the position in England held in the musical world in Purcell's time. That position was lost, but it could be regained. If all true artists, composers, executants and critics worked together, setting aside small differences of opinion, we might once again be a musical land in the real sense and produce a school, not an egotism of several, but a school of serious English music, which should have a hold on the affections of our people, and should be held in respect abroad.

The program of the New Year's Day concert which the Queen's Hall Orchestra will give consists of three Wagner items—the "Entrance of the Gods Into Walhalla," the "Trauermarsch," from "Götterdämmerung," and the "Tannhäuser" overture, Schubert's "Unfinished" symphony, a Bach aria for strings, Beethoven's "Rondino," for wind instruments, the "Peer Gynt" suite and "1812."

On the same day, in the evening, the Royal Choral Society will give their usual performance of "The Messiah," the soloists being Evangeline Florence, Clara Butt, William Green and Andrew Black.

At the next concert of the London Symphony Orchestra on January 18, Sir Charles Stanford will conduct and the

MARTEAU

WELLINGTON
DRAMATIC SOPRANO
PATRICOLO
PIANIST

GERARDY

STENDER
LYRIC SOPRANO
THADDEUS RICH
VIOLINIST

R. E. JOHNSTON, Exclusive Manager for America for the Above Artists
ST. JAMES BUILDING, BROADWAY AND 26th STREET, NEW YORK CITY
KNABE PIANO USED EXCLUSIVELY

MR. HENRY RUSSELL

LONDON AND ROME

Will Lecture in the United States
this Season on the

VOICE

CONSULTATIONS

Address care of SHUBERT BROS.
Lyric Theatre, 42d Street, New York

GIUSEPPE CAMPANARI

(Leading Baritone Metropolitan Opera)

Concerts and Song Recitals

Address: HENRY WOLFSOHN, 131 East 17th St., New York

THADDEUS RICH

VIOLINIST
R. E. JOHNSTON
St. James Building, New York City

ADA CHAMBERS,

SOPRANO

Management HENRY WOLFSOHN, 131 EAST 17th STREET, NEW YORK.

program will include his new symphony, composed as a tribute to the life work of the late G. F. Watts, R. A.

The Chappell and Boosey ballad concerts commence again on January 13 and 19, respectively. At the former a new contralto, Miss Joan Ashley, who is looked upon as a coming "star," makes her appearance.

I have just finished reading Henry T. Finck's book on Grieg, which forms one of the "Living Masters of Music" series. Mr. Finck's little work is very interesting in its biographical portions, especially so because of the fact that no English biography of the Norwegian tone poet had hitherto appeared. Doubtless many people have often wondered that Grieg did not write more works of large calibre, and the book provides a reason. Since his boyhood Grieg has only had one sound lung; consequently, his health has always been delicate, and any prolonged exertion has been almost impossible.

Ethel Leginska will give a recital on January 17 at Bechstein Hall.

It is reported that Frank Gardner, the Australian millionaire, who resides in Paris, has offered to buy up Mischa Elman's services for the next seven years for £30,000.

At an early Broadwood concert, Richard Epstein will play a piano concerto by Philipp Emanuel Bach, which is believed to have been played only once (in Vienna) since the composer's death.

A new work by Mr. York-Bowen, a young Academy student, is said to have been accepted by Dr. Richter for performance at one of the concerts of the London Symphony Orchestra. It is good to see native composers honored in this way.

In their long fight against the musical pirates the publishers have scored a point recently. They commenced a prosecution against four notorious men for "conspiring" to print pirated music, and last week they succeeded in getting the magistrate at Bow Street to commit the prisoners for trial. But even if they win the case finally—and it will cost them a large sum of money to do so—they will not get much more than a personal satisfaction. The utmost that the law can do is to sentence the offenders to a term of imprisonment and perhaps order them to pay the costs of the trial (if they can). It has taken three years to corner these men!

Meanwhile the prospects of legislation are not very hopeful. The publishers had just succeeded in convincing the Conservative Government of the necessity for giving them proper legislation when that Government suddenly resigned. Whether a Liberal Government will look with any favor on the publishers remains to be seen. Meanwhile the music interest throughout the country has wisely organized itself for the coming General Election. They will make the support of a Copyright Bill the test question for candidates, and they are also preparing to set up candidates against noted pirate champions, such as Mr. Caldwell. Here again is an unfortunate circumstance, for Mr. Caldwell is a Liberal M. P. and if he were turned out

of his constituency (and it is not an improbable event) a Liberal Government would not be likely to look with favor upon the demands of the people who had turned him out.

FEDERATED MUSICAL CLUBS.

Appropriate to the season, the last meeting of the Matinee Musicale, of Indianapolis, was of a philanthropic nature. The meeting was open to the public, the only proviso being that each person, member or non-member, should leave in the basket at the door a free will offering for charity. This is an annual event with the Matinee Musicale, the charity being benefited this year the Indianapolis "Door of Hope." The program, which was given by the members of the society, had for its first part miscellaneous French and Italian compositions. In the second part of the program was given Lahee's arrangement of the "Sleeping Beauty." The solos were taken by Mesdames Rice, Maxwell, Ogden, Badger, Riggs, Fugate, and Miss Berry. Mrs. S. L. Kaiser, at the piano, and Mrs. Frank Edenharter, at the organ, furnished the accompaniments. The program was under the direction of Josephine Robinson. The large audience was enthusiastic in its commendation of the Matinee Musicale for the beautifully arranged program and its ready compliance to the command, "Freely ye have received, freely give."

Two new State directors are announced in the Southern section. For Florida, Mrs. Arthur B. Vance, of the Friday Musicale, Jacksonville; for Tennessee, Katherine Morris, of the Philharmonic Society, Nashville. These ladies represented their respective clubs as delegates at the Denver Biennial last June. Work in the Southern section will be pursued with great vigor in the next year and a half in preparation for the next biennial meeting, which will be held in Memphis, upon the invitation of the Beethoven Club of that city.

The December recital of the Amateur Musical Club, of Belvidere, Ill., was given on the Wednesday preceding Christmas at the Presbyterian Church. After a miscellaneous first part the "Christmas" cantata, by Franz Abt, was given by a semi-chorus. The solos were taken by Mesdames Stone, Perkins, Wright, Hawkey, Longcor, Dawson and Miss Curtis. Mrs. Woodruff recited. The program was one of superior merit and pleasing variety. Included in the miscellaneous portion the trio "Farewell," from Gaul's cantata "Ruth," was sung by Mesdames S. Stone, Dawson and Keator. The overture to the "Merry Wives of Windsor" (Nicolai), was given as a piano quartet by Mesdames Hannah, Biester, Hawkey and Johnston.

The Morning Musical, of Fort Wayne, Ind., gave a recital of especial musical interest and educational value. The program was devoted to the compositions of Robert and Clara Schumann. The morning was in charge of Mrs. T. E. Ellison and Misses Geiseking and Taylor. Mrs. Ellison is the National Treasurer of the Federation and has been for some years an officer of the Fort Wayne Club. She preceded the musical numbers with a paper on these two eminent musicians, in which she showed a deep sym-

pathy and understanding of all that they had achieved together. The "Andante and Variations" for two pianos, op. 46, by Schumann, were played by Mrs. Ellison and Mrs. Frank Stouder. Miss Geiseking and Mrs. Gill sang a group of duets. Piano and vocal solos were given by Mesdames H. W. Ninde, Chas. Haas and Miss Geiseking. The accompaniments were played by Mrs. Drayer and Mrs. Ellison. Fawcett M. Mynch, the Federation secretary of the Morning Musical, reports that the year has been most satisfactory from a musical and social standpoint, the membership being full and the work most interesting. On December 28 the club enjoyed a piano recital by Josephine Large, of Chicago, a former member of the Fort Wayne Club. Much interest is felt in the project on foot for the purchase of two grand pianos for the use of the club.

Meyn Song Recital Program.

As previously told in THE MUSICAL COURIER, Heinrich Meyn, the baritone, is to have the assistance of Alexander von Fielitz at his Mendelssohn Hall recital Thursday afternoon, January 18. The program is appended:

Sonnet	Max Heinrich
Der Freund	Hugo Wolf
Verborgenheit	Hugo Wolf
The Temple Belle (Indian Love Lyrics)	Woodford-Finden
The Sword Song	Edward Elgar
Nachtgebet	Alexander von Fielitz
Am Ersten tag des Maien	Alexander von Fielitz
Es Liegt ein Traum	Alexander von Fielitz
Eliland, Cycle of Ten Songs	Alexander von Fielitz
(The Composer at the Piano)	
Pour Mieux T'Aimer	Jane Viou
Légende de la Sauge (Le Jongleur de Notre Dame)	Massenet
Benvenuto (Aria)	Diaz

Hanchett Lecture Recitals.

In the course of free lectures provided by the Board of Education at St. Luke's Hall, 483 Hudson street, Dr. Henry G. Hanchett, of this city, is to give again his series of six analytical piano recitals on the general subject of Studies in Musicianship. The first recital was given on Monday evening, January 8, when the subject was "Materials of Musical Composition." The program of illustrations performed by Dr. Hanchett included:

Tannhäuser March	Wagner
Waltz, in A flat, op. 34, No. 1	Chopin
Prelude, in C minor, op. 28, No. 20	Chopin
Etude, in A flat, op. 25, No. 1	Chopin
Sonata Pathétique, op. 13	Beethoven
Nocturne, in D flat	Chopin
The End of the Song, Fantasia, op. 12, No. 8	Schumann
Wanderer Fantasia, op. 15	Schubert

These recitals are entirely free to the public without tickets, but it is well to remember that the doors are closed at 8 o'clock.

Witherspoon Back in New York.

Herbert Witherspoon, the basso, has returned to New York after six weeks' tour in the West and South. Since he went away he sang at over twenty concerts. Yesterday (January 9) Mr. Witherspoon repeated the program at a recital in Paterson, N. J., heard earlier in the season at Mendelssohn Hall. In Paterson Mr. Witherspoon was assisted by Roza Zamels, violinist.

MARY		DE MOSS	SOPRANO.
HISSEM			RESIDENCE: 106 West 90th Street. PHONE: 8896J River.
Teacher of		GIRAUDET	Teacher of
BREVAL		VOICE	SALEZA
ACKTE			GILBERT
GRANDJEAN			SALIGNAC
and others			and Others
Institute of Musical Art, 53 Fifth Avenue			Private Studio: 236 Fifth Avenue

HAROLD BAUER

FOURTH AMERICAN TOURNEE

DATES NOW BOOKING

Harold Bauer plays exclusively the Mason & Hamlin Piano. Address: LOUDON G. CHARLTON, Carnegie Hall, New York City.



PUBLISHED EVERY WEDNESDAY

BY THE

MUSICAL COURIER COMPANY

(Incorporated under the laws of the State of New York)

St. James Building

Broadway and 26th Street, New York

Telephones: 1787 and 1788 Madison Square

Cable Address: "Pegujar," New York

ESTABLISHED JANUARY, 1880
No. 1346

MARC A. BLUMENBERG - - - - - EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, JANUARY 10, 1906

OFFICES AND REPRESENTATIVES.

LONDON—Montague Chester, Hotel Cecil.
PARIS—J. F. Delma-Heide, 14 Rue Lincoln (Avenue des Champs Elysées).
BERLIN—Arthur M. Abell, Luitpold Strasse 24.
MUNICH—Miss Marigold Etienne, care Alfred Schmid, Theatiner Strasse 34.
DRESDEN—Miss Anna Ingmann, Franklinstrasse 20.
BRUSSELS—Mrs. E. Potter-Frissell, Mönchener Strasse 16.
ITALY—Miss L. Marguerite Moore, 112 Rue Lezroussarts.
CANADIAN DEPARTMENT—See or write J. F. Delma-Heide, Paris.
66 Glen Road, Woodale, Toronto.
MISS MAY HAMILTON.
CHICAGO—Dunstan Collins, 525 Orchestra Building.
SAN FRANCISCO—J. W. Treadwell, The Emma Spreckels Building, 927 Market Street.
LOS ANGELES—Raymond Wolfsohn, 404 Mason Opera House.
WASHINGTON, D. C.—Miss Fannie Edgar Thomas, care E. F. Droop & Sons, 925 Pennsylvania Avenue, N. W.
CINCINNATI—J. A. Homan.
ST. LOUIS—Robert Patterson Strine, Suite 5, The Odeon.
BOSTON—H. I. Bennett, Hotel Nottingham.
BUFFALO—Miss Virginia Keene, 226 West Utica Street.

THE MUSICAL COURIER is for sale in the UNITED STATES on all news-stands, and in FOREIGN COUNTRIES at the following news-stands and music stores:

BELGIUM—BRUSSELS: Messrs. De Chenwe & Fils, 14 Galerie du Roi.

ENGLAND—LONDON: F. Batton, 83 Grosvenor Street, Bond Street, W.; May & Williams, 100 Piccadilly, and W. H. Smith & Sons, Railway Bookstalls at Charing Cross, Waterloo Main Station, Euston, King's Cross, Farringdon and Victoria Stations. LIVERPOOL—Lane Street Station. MANCHESTER—Exchange Station. NORWICH—Railway Bookstall. BRISTOL—Railway Bookstall. LEEDS—Midland Station. NEWCASTLE-ON-TYNE—Central Station. BRIGHTON—Railway Bookstall. SHEFFIELD—Victoria and Midland Stations. BIRMINGHAM—Central Station.

FRANCE—PARIS: Shakespeare Library, 75 Champs Elysées; Gallignani, 224 Rue de Rivoli; Broutano's, 37 Rue de l'Opéra; H. Gautier, 11 Rue Gallio; Librairie du Grand Hotel, Boulevard des Capucines; 3 Avenue Victor Hugo, and at all the Kiosks in Paris.

GERMANY—BERLIN: Bote & Bock, 37 Leipzigerstrasse; Albert Stahl, Potsdamerstrasse 39; Georg Plathow, Potsdamerstrasse 113. FRANKFURT-ON-MAIN—Railway Bookstall. MUNICH—Karl Schuler, 2 Maximilianstrasse (close to Four Seasons Hotel). Also at Jaffe, Brienerstrasse 54, opposite the Café Luitpold. Alfred Schmid, 34 Theatiner Strasse. Otto Halbreiter, Promenade Platz 16. Richard Selling, Döner Strasse 16. LEIPZIG—Ernest B. Rausser, Gottshard Str., 21a, in the Central Theatre Building. DRESDEN: H. H. Bock, Pragerstrasse 12. COLOGNE—Schmitzsch, Buchhandlung, Railway Bookstall.

HOLLAND—AMSTERDAM: Willem Stumpf, Jr., Muziekhandel-Spui 2.

ITALY—MILAN: Carisch & Janichen, Corso Vittorio Emanuele 22. Remo Sandron, Via Alessandro Manzoni 7. Baldini, Castoldi & Cia., Galleria Vittorio Emanuele 17 and 80. FLORENCE—Bixi & Niccolai, Via de Cerretani 12.

SWITZERLAND—GENEVA: Mr. Henn, 6 Boulevard du Théâtre.

EGYPT—CAIRO: News-stands.

SUBSCRIPTIONS:

Invariably in advance, including postage.
Single Copies, Ten Cents.

United States	\$5.00
Great Britain	\$1 5s.
France	\$1 25 fr.
Germany	25 m.
Austria	15s.
Italy	31.25 fr.
Russia	12 r.

SPENCER T. DRIGGS - - - - - BUSINESS MANAGER

Rates for Advertising.

PER INCH ON ADVERTISING PAGES.

Three Months	\$35.00	Nine Months	\$75.00
Six Months	\$50.00	Twelve Months	\$100.00

ON READING PAGES.

One inch, 3 months	\$75.00
One inch, 6 months	125.00
One inch, 1 year	200.00
Special rates for preferred positions.	
One page, 1 insertion	200.00
One-hlf page, 1 insertion	175.00
One column	100.00

All remittances for subscriptions or advertising must be made by check, draft or money order, payable to THE MUSICAL COURIER COMPANY.

Advertisements for the current week must be handed in by 12 M. Monday. All changes in advertisements must reach this office by Friday, 5 P. M., preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.
Western News Company, Chicago, Western Distributing Agents.

THE MUSICAL COURIER EXTRA.

Published Every Saturday During the Year.

GREATEST ADVERTISING MEDIUM FOR MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF. SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.

For particulars apply to SATURDAY EXTRA DEPARTMENT.

IF counterpoint is music, then all right; if music is counterpoint, then all wrong.

SOME critics said in 1905 that Strauss' works are music of the future. Well, 1906 is here now.

AMERICAN composers must regard musical criticism in New York as a species of urtication. Urtication? It is a medical term and means "stinging with nettles."

ETELKA GERSTER, the well known vocal teacher and former operatic prima donna, arrived in New York last week aboard the Statendam. Madame Gerster will conduct classes for three months at the new Institute of Musical Art.

SEE that screamingly funny farce, "What the Jury Thinks," presented every week by THE MUSICAL COURIER Company and now running in its second year! Uninterrupted success, and peals of laughter at every presentation! Don't miss it!—Adv.

IN the London letter on another page of this issue of THE MUSICAL COURIER will be found a report of Sir Edward Elgar's latest lecture at the Birmingham University. In the course of his remarks the "greatest living composer," as Yale's president called him, said the following about Richard Strauss: "Strauss is the greatest genius of our day. He could give us, if he chose, a symphony to rank among or above the finest written." Henry T. Finck forgot to quote this in the Evening Post, but perhaps he didn't see it. It certainly seems as though Elgar ought to know a great composer when he meets one.

FELIX WEINGARTNER is to conduct the next two concerts of the New York Symphony Orchestra, on Sunday afternoon, January 14, and Tuesday evening, January 16. The program will be made up of Weber's "Freischütz" overture, Schumann's B flat symphony and Berlioz's "Symphonie Fantastique." Weingartner will conduct six concerts in all for the New York Symphony Orchestra, the other dates being February 4, 6, 11 and 13. Some of the works projected for performance by Weingartner are Gluck's overture to "Alceste," Mozart's E flat symphony, Beethoven's "Fifth," Brahms' second symphony, Hugo Wolf's "Penthesilea" (symphonic poem), Suk's "Fantastic Scherzo," Bach's suite for strings, two oboes and bassoon, and Tchaikowsky's "Romeo and Juliet" overture.

CABLE information just received conveys the news that Arthur Hartmann, the violinist, who has created such a stir on the Continent for several years past, will undertake an American tour next season, lasting four months and extending from New York to the Pacific Coast. Arthur Hartmann is not a specialist on his instrument, for he has won fame as an interpreter of the Bach "Chaconne" and the Beethoven concerto, as well as for his brilliant playing of Wieniawski, Paganini and the other moderns. Arthur Hartmann is bound to this country by exceptionally close ties, for it was here that he made his debut as a "child prodigy" some fifteen years ago, and carried on a friendly artistic battle with Hubermann, who was also before the American public at that time as an infant phenomenon. Young Hartmann was adopted by a Boston millionaire, who gave him a thorough musical and general education, which included studies on the violin with Charles Martin Loeffler, and in counterpoint and composition with Homer Norris. Later the youth went abroad and spent some time at Ysaye's chateau near Brussels. He put in his days at the Ysaye studio to such good advantage that his playing has since moved more than one European critic to call him "Young Ysaye." Arthur Hartmann's triumphant debuts in Berlin and Vienna and other European capitals were all duly recorded in THE MUSICAL COURIER, also his recent visit to Scandinavia, where he became a great favorite of Grieg, Björnsen and Halvorsen. The violinist has, furthermore, made tours with Patti, Harold Bauer, Pablo Casals and Ernesto Consolo. He is one of the best living performers on the viola d'amour, and was engaged by Nikisch to play the obligato on that instrument at the various performances which the Leipsic director will give this season of Loeffler's symphonic poem, "The Death of Tintagiles"—the same work which was played here by Damrosch this week, with Loeffler himself taking the viola d'amour part.



SOME OPINIONS FROM ENGLAND.

Runciman (Saturday Review) Discusses Elgar and Newman; and Scott (Truth) Discourses on Critics.



In a recent issue of the London Saturday Review, Runciman published this interesting paper on Elgar's opinion of program music, Newman's opinion on Elgar's opinion, and J. F. R.'s opinion on Newman's opinion of Elgar's:

"Every dog has its day. Sir Edward Elgar is having quite a brilliant one. After many years of obscurity he flashed out on an unsuspecting public; and now in a comparatively short space of time he has been knighted or baroneted, and been to America and made professor of music in Birmingham University. As professor he has to give lectures; and the first of these, delivered some little time back, when I could not notice it here, was certainly calculated to arouse curiosity as to Sir Edward's meaning and his state of mind. His subject was nominally the third symphony of Brahms—not a very promising one—but he seized the opportunity of going into the old question of descriptive and absolute music. He condemned all program music, and declared that music at its best meant nothing and was intended to arouse certain emotions in individual minds. This provoked Ernest Newman to send a vigorous reply to a Manchester paper. He points out that Sir Edward Elgar has practically written nothing but program, descriptive music; and that a great quantity of the music of the masters, though without titles or description, is simply program music. The fact is Sir Edward's assertion was false and calculated to take away our attention from the main point with regard to program music. That sort of music always has been written and will always continue to be written, but musicians and critics are likely to go on for a long time disputing as to what subjects should or should not be selected for musical illustration. Of course, they will not settle the matter. The matter will never be settled. Or rather, each creative artist will settle it in his own way, which is what creative artists have a trick of doing with artistic problems while critics and lecturers write and chatter. Still, if we must write and chatter we may as well do it on the least useless of lines. Sir Edward Elgar's generalizations are worse than useless.

"The bulk of the music written since Haydn is certainly program music. Of course, that kind of thing was done long before Haydn, but I am thinking less of avowed 'tone-paintings' such as the Biblical sonatas than of pieces without any title. We know these to be program pieces, because all the composers have told us so. Haydn used to stimulate his inventions with little romances; Beethoven with his 'thus fate knocks at the door,' his 'Pastoral' and choral symphonies, his overtures, some movements in the quartets were merely writing program music, and then we have his word for it that he has always worked to a story; Mendelssohn's best style is in his descriptive overtures—what did he compose to match the 'Hebrides' or 'Midsummer Night's Dream'? Then came Liszt and Berlioz, the professed writers of symphonic poems, and the mischief began. I say mischief advisedly. Berlioz and Liszt and their followers sinned against a fundamental law of art. The earlier men had confined themselves to expressions of feeling, or to securing a definite atmosphere, with occasional realistic touches to give vividness to the picture. (By realistic touches I do not mean such freaks of fancy as the donkey in the 'Midsummer Night's Dream' or the cuckoo in

the 'Pastoral' symphony, but such strokes as the oboe sounding, as Wagner pointed out, like a sea-wind moaning over a gray sea.) So much music can do; no other art can produce exactly the same color, atmosphere and emotion. Then Berlioz and Liszt started to transgress the law. They tried to get by means of music effects more simply and easily got in another medium. No longer content with emotion, color, atmosphere, they tried to depict what can only be called arbitrary acts—acts unrelated to anything fundamental in nature or human nature. There is the 'Quixote' of Richard Strauss, for instance: where Beethoven, or perhaps rather Weber, might have given us a sense of the man's grotesque madness, Strauss tries to give us photographic portraits of Quixote and Sancho, labelling his themes like a child who writes beneath a drawing 'This is a horse.'

"Wagner knew better; Brahms knew better. Brahms kept silence for the most part about his intentions; Wagner, wanting to place his pictures before us with the utmost distinctness, went to the stage, thus relieving the music of a load it is not made to carry. Liszt and Berlioz went on the way of error and Strauss has followed them. Strauss indeed has been more foolish than they, taking the least sensible of stories as his basis, and, as I had occasion to remark some time back, spoiling the music for the sake of a stupid story and the story for the sake of the bad music. Elgar himself has not gone nearly so far in his 'Cockaigne' suite, though he went dangerously far in the 'Enigma' variations.

"It is a significant fact that the writers of symphonic poems have been and are the least of the theme writers; or perhaps it is because of the lack of inventiveness that they take to excessively descriptive music and seem satisfied that they have depicted things they have not depicted at all. They do not feel how blurred their melodies are, how inexpressive—if they did they would never pass them. Wagner could write great picturesque subjects, often quite stereoscopic in their sharpness, yet he would not trust to his music alone.

"Sir Edward Elgar should have pointed out what music can do and what it cannot do. To tell us that it is wrong to think of any story whatever when listening to a symphony of Beethoven because possibly Beethoven thought of something else—this is idle; at worst there is no harm done, and if we are really musical and our feelings are right we shall not get far wrong. On the other hand, to ask any sane creature to visualise 'Don Quixote' on the strength of Strauss' labelled themes is a little too much. It is a question of the subject chosen. Wagner, with his stage, could do what he liked; but if a composer has no genius for the stage, then he must reject all subjects that can only be made effective on the stage. He must exercise the same artistic discretion as the poet, or painter, or sculptor. I fancy that Wagner has more to do than Berlioz or Liszt with the present craze for symphonic poems and descriptive music generally. Wagner's theatrical effects are so gorgeous that we want to run off and do the same, forgetting that the allowances made for Wagner's music in the concert room will not be made for us. But there is a difference between rejecting the music which attempts to say too much and music which is meaningless, empty. This is the sort of music Sir Edward Elgar said he liked best; and I don't believe him. The next time

he lectures he will have to take more pains and say what he really thinks."

Mr. Scott, the fearless and erudite musical critic of Truth, tells the truth about critics, and his remarks, appended here, are an echo of what has often appeared on this same subject in the editorial columns of THE MUSICAL COURIER:

"Like that of the policeman, the lot of the musical critic is not entirely a happy one. The average music lover regards him merely as a lucky individual with unlimited concerts at his command, but that is quite a superficial view of the matter. Consider his position from a more serious standpoint. For a beginning he is not really wanted at all. By his editor he is tolerated, by the profession disliked, by the public ignored. As to the editorial view of the matter the case is obvious. An account of a concert can never be, in journalistic parlance, 'good copy.' As compared with criticism of a play, for instance, it is manifestly less useful. For a play is repeated night after night, and what is written about it after one performance will interest those who may or may not go to others. The concert on the other hand is over and done with forever the moment the last note has sounded. From the journalistic point of view it is thence forward ancient history. True the same works may be given again and the same performers may reappear, but as a particular event it has dropped for good into the 'backward and abysm of time.' In other words, it has become a back number. Hence the sad lack of interest which attaches to even the best accounts of such events. That is difficulty number one—to get people to read what is written.

"Difficulty number two is even more formidable and that is—to write it. For music is unfortunately the most difficult of all the arts to write about—not merely to write about well and interestingly but to write about at all; and this from the very nature of its being. Beyond merely technical matters, there is so little to lay hold of for literary purposes. A play deals with life and can be dealt with from that standpoint. A picture is a representation of the visible world and can be criticised as such. A piece of music is (or used to be) simply—a piece of music. What is the use of words in dealing with say a Bach fugue or a Beethoven sonata? Such technical matters as the design and structure of the music, its likeness or unlikeness to other works of the same class, and so forth, may be discussed certainly. But the music itself, apart from its externals—how are mere words to deal with this? 'Where speech ends, music begins,' said Heine. Who shall communicate the incommunicable? The difficulty is obvious, and various are the means by which it is sought to meet it. Thus some find refuge in what might be called the historico-biographical style of criticism. Adopting this plan you say little about the music itself but enlarge on the circumstances of its composition, its place in the composer's list of works, the occasion of its first performance, and so on. Matter of this sort may be made quite interesting, but it is hardly musical criticism. Then there is the rhapsodical and high falutin' style—for one advantage the writer of musical criticism does at least possess. He may pen the most delirious nonsense and no one can actually demonstrate its absurdity. So long as matters of fact and technical pitfalls are avoided there are hardly any limits to the imbecilities which may be perpetrated with impunity in writing of this class. Yet another style is the

severely technical. The work or performance under consideration is discussed from the pedagogic point of view. The critic dons cap and gown and astonishes by his erudition. These are some ways; and there are many others."

Mr. Scott could study some critical ways, however, of a kind that never before were known on sea or land if he cared to come to New York and look over the field here—always remembering that the "critics" are on the daily papers. **THE MUSICAL COURIER** has only music reporters and editors, and a business manager and his staff.

THE following eloquent letter was received by **THE MUSICAL COURIER**. It needs no comment, for it tells its own tale, and points a moral which is familiar to many **THE OLD, OLD CRY.** readers of this paper who are professionals. The tragic side of music is not given half enough prominence—like other things in life that are ugly. Publicity is the only panacea and reiteration the best remedy:

NEW YORK, January 5, 1906.

To the Musical Courier:

Would you kindly give space to the following in your really valuable paper? It has afforded me the keenest pleasure to observe the crusade which you have inaugurated against the way teachers, &c., are being treated in this country. "Up with the prices!" is the battle cry you have put on your banner. Good luck to you! All teachers struggling like myself owe you no end of thanks for what you are doing. I have not the least doubt that the efforts of a paper having the circulation and the dignity which yours possesses will win in this struggle.

It is the highest time something were done to change the condition and the status of the teacher, especially the so-called private teacher. When, for instance, a teacher of German, French, English and—last, but by no means least—the art of piano playing, having given years of earnest study in Europe to fit herself for the work which her natural gifts pointed out to be hers—when, I say, such a teacher is obliged to go to the residence of the pupil, thus giving her time, her carfare and her knowledge all for 60 cents per hour, there is something wrong somewhere.

And when that teacher, having proven her ability to teach the subjects aforementioned, timidly asks for a raise in her "emoluments," a raise of—kind reader, do not laugh—15 cents, making the grand total 75 cents for one hour's faithful work, and is met by sour looks on almost every side, there is again "something wrong."

But when, having at last succeeded in raising her pay, that teacher is suddenly and without a moment's notice cut down from the newly gained remuneration to the former "pittance"—for that is all 60 cents represents to a teacher such as I am describing—the whole proceeding becomes nothing short of outrageous. Is there a "Pupils' Trust" just as there is a Gas Trust, an Oil Trust, &c.? Are teachers, after having made an engagement to give a lesson, to be sent away like an errand girl because, forsooth, the pupil is ill or had to go to the country for a few days or a new coat had to be bought, without so much as the carfare being paid?

What are we private teachers? Are we beggars to whom one is offering charity by taking lessons of them? Or are we self-respecting wage earners who have paid dearly in time, money and sustained labor for that which we know? Are we to be any longer "used" by club ladies to play for the better enjoyment of their dinners on the pretense of being "introduced, don't you know, and becoming known, which is just what you need, my dear?"

Can one prevail on the ticket seller at the box office of a theatre to take back the tickets which one has bought because one has in the meantime contracted another engagement which will suit better? Why should the teacher be obliged to forego the payment for the lesson because the pupil has suddenly at the last moment discovered that she cannot take any? It would seem, after all, as though the relations between teacher and pupil savored of "kindness" on the part of the pupil, rather than a sound business proposition.

As the writer has had experience in teaching the foreign languages to pupils preparing for opera, would it be too much to ask some one to explain just why it is that these pupils seem to think the language of least importance and the singing of

the most? Do not the two go together? Is not the proper pronunciation of a word every bit as important as the proper production of the tone? Is voice everything? Or is it, perhaps, that the pupils are too exhausted by the demands made upon them by their singing teachers to have any clearness of mind left for even one-half hour's daily work in language? If so, then there is something "rotten in the state of Denmark." No pupil should be so utterly exhausted from one or even two hours' daily singing as to find it impossible to give the proper attention to the language which is to enable him or her to enter upon a (let us hope!) phenomenal career in Europe.

A phase of this underpaid condition, and a sad one, is that so many teachers are forced into other fields of labor for which they are not fitted, but which they bravely enter in order to give bread to the dear ones dependent on them, and thereby—and here is the point—taking the bread out of the mouths of those who have no other way of gaining a livelihood because they were too poor to get an education. Sincerely yours,

OLGA JAWORSKA.

222 East Twenty-first street, New York city.

CARUSO is to sing at Mrs. Perry Belmont's house, No. 1306 Sixteenth street, Washington, some time this week. Gerardy is to play at the same function. Caruso is delivered **GREAT FEES.** to the function for \$5,000 and receives \$1,100, making a clear profit to the intermediary, whoever that may be, of \$3,900. Gerardy's fee is not as large, being only \$800.

A POSTAL card received at this office, evidently inspired by a recent event in the world of music judges, says:

JERSEY CITY, N. J., January 4, 1906.

Editor Musical Courier:

Please let me know the price of a good Symphony, and also the price of an overture sold outright in this country, as I think I am capable of composing. Please answer to Anton Accello, 606 Ocean ave., Jersey City, New Jersey.

Apply to John Rice, Jr., care of this paper, who was recently suspected by prize judges of having composed Hector Berlioz's overture "Le Corsair." As a suspect Mr. Rice went to work immediately to read up the musical encyclopedias, and he is now also a full fledged music critic, and will be able to tell you, after you have composed, whether you really wrote it yourself or he wrote it himself. Mr. Rice is advancing rapidly, and will no doubt soon lecture on his favorite topic, "How to Read Scores," or "Is It a Minor or a Major?"

THE chorus is back at work again and the strike will go into operatic history. The story filled an average of half a column for eight days in each of the important New York dailies; it permitted a man who loves to talk to tell an audience many things about himself, all of deep interest to the world of music; to give a performance of "Faust" without chorus, which, of course, made no difference anyway, because the regular habitués of the operas go chiefly to hear the stars, and it illustrated that the poor devils in the chorus did not make enough money to feed themselves sufficiently to sing well. The Musical Union would not support the strike of the chorus, and this means that at the next strike of that union the other unions will take this into consideration before acting; and the Actors' Union, which stood by the Chorus Union, will remind the general union of this when the time comes. The union forever, hurrah for ourselves! Altogether, the spectacle was one to make the wise ones grieve and the less said about it the better. After all, it will take some time before the logic of civilization will permeate society sufficiently here to prevent it from making itself periodically ridiculous. There is too much regard for money to enable us to penetrate into the inner sanctity of self respect, which would lead us into such paths as to put an end to this everlasting self adulation which is at the bottom of all such nauseating scenes as grew out of the chorus strike. Imagine anything happening

on the Continent that could possibly permit the sacrilege of a performance of "Faust" without a chorus. "Hamlet" without the play scene, without the last act, without the Ghost—it would be the same thing. And here—why, there were many who never realized the incongruity and who never conceived that their willingness to listen to it condemned them as utterly incapable of even knowing what the incongruity meant. The fact that the house was packed was sufficient; that settled it, and therefore, for the sake of common decency, let us drop all pretense of art for art's sake or art for any sake. Art? Nonsense!

IT is not a question of Richard Strauss; it is only what he does that should be weighed. The personality of Richard is not under discussion. The habit of drawing in, pulling in, as it were, the individual, endeavoring to uncover his motives in composing this or that (as if his motives could be gauged) is senseless, as it has no purpose. Strauss did not feel disposed to get on good terms with the commercially inclined New York critics of music, and hence their personal venom, the very fact that he ignored them being a hideous characteristic, this proving at once—to them—that he must also be composing hideous music, and he does—to them. Naturally, as their views of him and his works are based upon motives, they reasonably must conclude that he must have hidden motives, and their first duty is to expose them in his compositions! It is a diabolical fate, this occupation of music criticism, and finding in its pursuit that the more a composer is chastised for not writing as the critics want him to write (of course, no composer could ever accomplish that), the greater he becomes. And imagine the Music Encyclopedias in 1976! Strauss, Richard &c., pages of biography, and not a line on the Times, Sun, Tribune, World and other critics—and knowing all this in 1906. It makes one's goose skin fairly creep.

THE Chicago Evening Post has this to say about the personnel of New York audiences:

Fritzi Scheff is going back to New York to rest a week before submitting to the trying ordeal of appearing before a New York audience. This is very wise. There is nothing quite so racking and terrifying as a New York audience. When we reflect that it is made up of the most critical citizens of Sioux Falls, Cairo, Memphis, Paducah, Birmingham, Syracuse, New London and Kendall's Mills, Me., who have gathered in the metropolis to lay in their winter stock and incidentally to divert themselves, it will be seen that an artist cannot be in too good condition.—Chicago (Ill.) Evening Post.

"WHAT would they do at the Metropolitan if all the singers, including the principals, were to go on strike?" asks a Philadelphia daily. Why, give opera without singers, of course. The real opera at the Metropolitan is in the boxes. Cities outside of New York never seem to get that point fixed in their minds.

FELIX WEINGARTNER arrived in New York aboard the Carmania. The well known conductor will lead sixteen concerts of the New York Symphony Orchestra in this city and on tour, and his stay in America will be limited to about one month.

AT a restaurant on upper Broadway they play Wagner's "Tannhäuser" overture on the violin, cembalo, cello and cornet. The worst is now known.

"IS Opera Declining?" asks the New York Tribune. For answer, read the "Salome" (Richard Strauss) article published in this paper last week.

ARTHUR RUBINSTEIN'S TRIUMPH.

ARTHUR RUBINSTEIN, the widely heralded Polish pianist, made his debut at Carnegie Hall on Monday evening, January 8, and in Saint-Saëns' G minor concerto scored such an instantaneous and overpowering success that the concert of the Philadelphia Orchestra—for it all happened at the second New York concert of that organization—had to be stopped then and there until young Rubinstein consented to play two encores, Liszt's "Mephisto Waltz" and Chopin's "Reiter" polonaise in A flat. But all this anticipates the logical trend of the story, for Rubinstein did not appear until No. 3 on the program.

The concert opened with Georg Schumann's "Liebesfrühling" overture, a buoyant, spirited work, of finished facture and much melodic and harmonic charm. Schumann wanders in the old set ways of the best symphonists, and he knows his course well.

The "Liebesfrühling" atmosphere was quickly dispelled when the first opaque measures of Brahms' second symphony were sounded by Scheel and his men. A more unnecessary and more uninteresting composition was never written by any one with the name of a great master. It is a mystery why this work is performed so often in public—we are asked to hear it again at the Boston Symphony concerts this week. The present scribe will take some absent treatment. Conductors should not allow themselves to be goaded into foisting that sort of music on the public simply because a foolish notion is prevalent in certain befogged quarters that a conductor cannot show his true mettle unless he performs Brahms and survives. From personal observation it may truthfully be stated that almost everybody yawned last Monday evening as the symphony dragged out its interminably unmelodious length. The writer of these lines is willing to make affidavit that he himself counted 74 yawns, 9 of which were his own.

And Scheel was in no wise to blame for the deadly dullness of the Brahms number. He put into it all the warmth, musical intelligence, and tonal and dynamic nuances of his directorial resource, and his men answered his every suggestion with willing spirit and masterful execution. But what avails the gilding when the shell is empty? Scheel has such an enormous repertory that there is no need for him to fall back on such dull music. Why not Strauss' "Symphonia Domestica," Moszkowski's "Joan of Arc," or the "Pathétique" symphony, which Scheel reserved for his Brooklyn concert last night, January 9? All these numbers are gems of the Philadelphia Orchestra's programs in its own town. At an indignation meeting held in the upper corridor of Carnegie Hall it was decided on Monday evening to enter at once into the formation of a Society for the Prevention of the Public Performance of Brahms' Second Symphony. Why not? The cause is a worthy one.

The cheerful Saint-Saëns music came as a benison of beauty after the lugubrious Brahms had been disposed of. But before the Saint-Saëns music came Rubinstein.

He is a slim lad, apparently seventeen or eighteen years old, below the average height, of refined and poetical features and physical characteristics; he has a friendly, graceful stage manner, Parisianized enough to reflect just a touch of femininity, and he adorns his head and left brow with a mass of curled hair of traditional length and fluffiness.

Young Rubinstein demonstrated after only a few measures of his performance that he does not come to us loaded down with any weighty "message," nor does he seem to be obsessed with any insensate desire to "preach" or "read" or "promulgate" music. He plays the piano, and he plays it in the manner of his great namesake, with an evident joy in the playing of it, and as though he would rather do that one particular thing than any other in the world.

It is the sort of piano playing we have not had in New York for years, and it was good to hear—refreshing, inspiring, irresistible in its straight appeal to the emotions. Rubinstein is a young man and he plays like a young man, with optimism, with abandon, with fury when required. But he is by far too musical to taint his performance with any semblance of mere recklessness in tone or dynamics. The balance between mental and physical elements, between riot and restraint, is always perfectly preserved, and there is exhibited in addition also a decided love for abstract beauty of form, design and sound in proper and artistic unity and blending.

Rubinstein's technic is all conquering, and more need not be said on that point. Octaves, scales, double notes, chords, glissandi—he has the whole bagful of pyrotechnics at his fingers' end, and he exhibits them as occasion requires, with the careless ease, the nonchalant infallibility, of a virtuoso of the very highest rank.

Rubinstein's tone emphasizes the fact that he is directly descended from the great Anton—musically speaking. Arthur of the same name has a tone of astonishing volume, vibrant with color and quality, capable of almost infinite dynamic gradation, and in complete and subtle affinity with the pianist's exceptional pedal art. Some of his effects in the second movement of the concerto and in the softer episodes of the Liszt encore were ravishing in their combination of color and mellifluousness. His fortes, on the other hand, ring resoundingly loud, but they never overstep the bounds of real resonance, and even in their most strenuous aspects never suggest "pounding" or even forcing of the legitimate piano tone. Some of his climaxes reminded one of no pianist more than of Anton Rubinstein. Like that imperishable artist, too, his younger namesake does not mind a wrong note here and there in the heat of technical conflict. It does not mar his perfection or disturb his performance.

Thunders of applause shook Carnegie Hall when Rubinstein finished the last movement of the Saint-Saëns concerto in a whirlwind of brilliancy and at a speed that made veteran musicians gasp. He was recalled again and again, and finally played Liszt's rarely heard and beautiful "Mephisto Waltz," with such rousing effect that again the tumult of applause broke all bounds and forced Rubinstein to play again. Even after his second encore, the clapping of hands lasted until Scheel and his men were well into the first dozen measures of Schilling's "Edipus" music, which closed the program and was splendidly done by the temperamental leader and his men. Rubinstein's managers can conscientiously exclaim with Shakespeare: "A hit—a palpable hit."

Three leaders sat in the boxes and watched Scheel with Argus eyes—Safonoff, Nahan Franko and Reginald De Koven.

In his sensational performance Rubinstein had the sympathetic aid of a superb Knabe concert grand piano, which distinguished itself especially through its marvelously rich and sonorous bass, the lovely quality of its tone in all the registers, the evenness of its touch, as revealed in the exceptional crispness of Rubinstein's passage work, and lastly, in its enormous volume, fully satisfying in such an acoustically trying place as Carnegie Hall. After the concert the Knabe piano came in for a great share of praise.

AT the Philadelphia Orchestra concert on Monday evening:

He—That encore Rubinstein is playing is the "Mephisto" waltz.

She—"Mephisto" waltz? I don't seem to recognize it.

He—It's very seldom played here.

She—Why, I heard "Faust" only last Saturday afternoon, and I thought I knew every note of it.



How new everything seems!

Have you made any 1906 resolves? If not, adopt this one from that cheery optimist, Wilson G. Smith, of Cleveland, who teaches piano and yet manages to speak and think always in the major key about his fellow man: "What's the use?" is decidedly a poor motto. "Why not?" is a much better one. If a man passes you in the chase after fame or success, bid him godspeed and quicken your own pace. He has left his footprints to serve you as a guide through dark places and over rough roads."

Somebody said, anyway, that a pessimist is nothing but an optimist out of a job.

That was a funny misprint: "Beethoven's caprice over a last Groschen." Evidently the typesetter was judging by the way the piece sounds.

Mrs. Arthur Husted, of No. 113 East Main street, Norwalk, Ohio, writes to ask "the whereabouts of Jenny Lind, the great singer." It is a matter of history that Jenny Lind died on November 2, 1887. Naturally, it would be difficult to say, under the circumstances, just where she is at present, although we may safely assume that she is where her divine voice entitles her to be.

All those with a hackneyed view of life should remember Flaubert's advice to Maupassant: "When you see a greengrocer sitting at his door, smoking his pipe, show him to me and make me see him in the fewest possible words; nay, make me see by one word how he differs from thousands of others—no two grains of sand in the world are exactly alike." It is so easy to be a genius.

Apropos, genius and artistic temperament are commonly supposed to be more or less affinitive. G. K. Chesterton, the essayist, has just put out a new volume of studies called "Heretics," and he says a few things about the artistic temperament which will give the wearers of unshorn hair and unboiled shirts a poignant surprise. Thus spake Chesterton: "The artistic temperament is a disease that afflicts amateurs. It is a disease that arises from men not having sufficient power of expression to utter and get rid of the element of art in their being."

*** Artists of a large and wholesome vitality get rid of their art easily, as they breathe easily or perspire easily. But in artists of less force the thing becomes a pressure and produces a definite pain, which is called the artistic temperament. ***

The great tragedy of the artistic temperament is that it cannot produce any art." This department had a stenographer who possessed the artistic temperament, but before it could sprout she was discharged because she smeared the type and never could remember whether the singer's name was Gwilym or Gwylim Miles, whether Mendelssohn spelled his name with one l and double s or one s and double l, and whether a certain great pianist is writ in history as Rubenstein or Rubinstein. Her position would have been of longer duration, nevertheless, had it not been discovered that she was growing musical. A musical stenographer on a

musical newspaper would have been an awful complication.

Everybody is artistic nowadays except mother, according to the Houston Chronicle. Read this:

"Where's Edythe?"

"She's up in her studio hand paintin' a snow shovel."

"Where's Gladys?"

"In the library writin' po'try."

"Where's Clarice?"

"She's in the parlor playin' the pianner."

"Where's Gwendoline?"

"Up in her boudoir curlin' her hair."

"And where's ma?"

"Maw? Oh, maw's down in the kitchen makin' dinner for the bunch."

And talking of kitchen contraltos and parlor Paderewskis. A Chicago journal prints a picture of Miss De Forest Anderson, holding a flute in her Burne-Jones hands, and saying to the cub reporter: "On the advice of my physician, I abandoned kissing when I learned that I must be either flirt or flautist. Kissing, in fact, would ruin the sensitiveness of my mouth, and thus handicap me in my profession." Good. Now, De Forest, if you could only give up talking, too—

Griswold, Graham and Briggs, known to fame chiefly as traducers of Edgar Allan Poe's character, came into prominence again quite recently when the celebrated Hall of Fame (situate in Columbia University) refused to allow Poe's effigy a place within its sacred portals. In his piquant little magazine, the Papyrus, Michael Monahan points out that the Hall of Fame was founded a few years ago by the honest, hard earned dollars of the late Jay Gould. Mr. Monahan refers tenderly to the institution as "the Temple of Mediocrity raised on the proceeds of Theft and Fraud," and then throws himself into the Poe affair as follows: "What has Poe done that, without his knowledge or consent, his great name should be bandied about in the councils of solemn dunces or mediocre respectabilities? What was his offense that he must be weighed against poetasters and literary mechanics whom he despised and made war upon, by men incapable of feeling or understanding his genius? By what license is his literary reputation—on several counts the proudest achieved by any American of letters—pawed about by a senate of asses, or set up as a ninepin to be knocked down by the awkward bowlers of the Immortality Committee? And, finally, what is this parish pantheon which has rejected a true world poet while admitting several persons whose 'fame' is but the shadow of a shade to the present generation?" We pause for an answer.

Peary, the explorer, telegraphs home: "I expect to find the magnetic pole without fail." Where on earth is he looking for him? At last accounts the magnetic Pole was in Paris.

"Nowadays there are very few people who enjoy reading and gain some advantage from their reading," says Georg Brandes, the critic, in the International Quarterly. Has Brandes taken a canvass of the readers of that highly instructive, fearless and frolicsome department known as "Variations"?

The New York Evening Mail dug this out of the cavernous depths of Time last week and revived its sluggish circulation:

Johnny (at the opera)—Mamma, why does that man hit at the woman with a stick?

Mamma—He is not hitting at her.

Johnny—Well, then, what is she howling for?

What memories that superannuated quip brings back of the days when we were musical editor, fighting editor, lying editor and joke editor of the good old German Times, in Berlin. Our original version of the incident at the opera was a shade different, but we wonder that it did not change more in its weary wanderings of the last nine years. In 1901 it

was much in evidence on the Pacific Coast, and in 1903 it was published in the New York Tribune—a sign of progress which greatly disturbed the old subscribers to that paper.

You may know "Who's Who" in London, but it's a Bach fugue to a De Koven song that you don't know who's to be the permanent conductor of the New York Philharmonic Society next season. These be bright mornings, and the little bird has been out betimes.

A waggish German critic wrote after his first hearing of Strauss' "Heldenleben": "It is fortunate that the commentator explains the motifs in such detail, otherwise it would have been difficult to tell one theme from another."

In cleaning up the "Variations" office for the new campaign of 1906, an odd corner of that spacious and tasteful chamber revealed an old copy of the London Free Lance (March 4, 1905) containing a marked article, with a request for reproduction in these columns. The article itself is too long to be reprinted here in its entirety, but several passages in it are of especial interest because they relate to Ernest Newman and his well known views on "program" music. The writer of the article, Vivian Carter, takes exception to this Newmanian view of the "Faust" overture by Wagner: "Wagner avowed his hostility to program music, but all the same his 'Faust' overture is one of the finest symphonic poems in existence. No more convincing picture has ever been painted of the weary Faust of the opening of Goethe's poem, with the great gray head and gaunt face furrowed with the cares of thought. All the philosophic turmoil of his soul was admirably brought out in Dr. Richter's reading, while the ardent longing of that lovely section in which the vision of ideal love hovers about the thinker was driven home with extraordinary force."

On the foregoing Vivian Carter comments as follows:

For a musical critic to take a piece of abstract music and call it a picture shows a confusion of thought equal to calling your house a barge. Musicians do not paint. A musical composition is not a "picture." I do not know exactly how the "Faust" overture appeals to Mr. Newman, but to me I think nothing at all of any weary Faust of Goethe's poem. I see no "great gray head and gaunt face furrowed with the cares of thought," and Heaven forbid that I ever should! I hear that Richard Wagner has conceived a group of exquisitely beautiful musical passages, and so arranged them and balanced them that they fall smoothly upon my ears and have a gratifying effect upon my musical senses. If, instead of this, Wagner made me think of "great gray heads" and "gaunt faces," I should say that either Wagner failed as a musician, or that I myself was demented.

* * * Mr. Newman is perfectly consistent in his attitude. Like the officers of the Baltic fleet, he will "see things" through the mist of every piece of music he hears. I take it, too, that he would disparage any piece of music which did not aid him in "seeing things." I dare say his appreciation of a Bach fugue—though I will not be certain on this—is because it makes him think of the woodwork of the grand old organ, or the powdered wig of the grand old capellmeister. I imagine the "moonlight" is so vivid when Mr. Newman plays Beethoven's sonata in C sharp minor in his studio—if he deigns to do anything so suburban—that he switches off the electric light; and to hear the "Siegfried Idyll" in Langham Palace is no doubt, to him, quite as delightful as a day in Epping Forest.

The music of the future, like the music of the past, will be based, not on poetry, prophecy and philosophy, but on the old primal beauty of sound and the power of song. The intrusion into the simple, homely precincts of music of this gang of ink stained bookworms is rank vandalism. Why can't they leave it alone? If Mr. Newman is so gone on pictures, on philosophy and poetry, why doesn't he go to art galleries and libraries, instead of to concerts? * * *

We look to one or two of our newspapers, if not always for absolutely congenial criticism, at all events for criticism formed on a sound basis. The

sound basis in music criticism is to regard music as music, to review composition from the musical standpoint, as to how far it satisfies musical requirements in melody, in form, in treatment; not as to how far it "paints" gray heads and gaunt faces. We want to know, in the case of a new composition, whether the critic finds the music good, not whether it makes him "see things"—a matter of interest purely to himself and his doctor.

Have you read Ernest Newman's new book of essays, "Musical Studies"? This is admonition No. 3.

Sousa has just finished a new opera, which will open the eyes and ears of the natives when it is produced—especially those who have been pleased to regard him as solely a man of marches and kindred merry jingles. The book of the new work is by Harry B. Smith, and in story and style comes closer to the Gilbertian type of comic opera than anything that has been done since that prince of librettists stopped satirizing to Sullivan's music. Klaw & Erlanger own the new Sousa work, which is a comic opera that is both comic and opera.

A good many persons have been wondering what became of Alma Stencel, the California prodigy pianist with the big tone and bigger memory. A cable received here this week tells of Miss Stencel's success in Berlin at a concert just given there with the Philharmonic Orchestra. She has had unusually talented teachers, being a Mansfeldt-Godowsky-Leschetzky pupil.

D'Albert is writing a new opera called "The Reward of Virtue," with a libretto by Richard Batka. Will it be its own reward?

At the New York Symphony concert on Sunday Walter Damrosch made a neat little speech about Loeffler's "Death of Tintagiles," in which he referred to that work as "the most significant composition that has ever been written in America." American composers, please send all kicks to the Protest Editor, care of THE MUSICAL COURIER.

By the way, the three chief divisions of orchestral music were represented at the concert last Sunday—"absolute" music, "program" music and "melodramatic" music. The absolute music, as represented by Mendelssohn's amiable symphony, got the worst of the enforced comparisons.

That Loeffler man can do things with an orchestra. The finale of the "Tintagiles" makes you see the wraith Ygraine, groping with spirit hands along the keyless iron door of Despair, and cowering in an indeterminate, futile heap before the sublime autocracy of Death—or something like it. What a stroke of genius in that ending, with the wailing monotone on the viola d'amore and the single pizzicato plunk on the harp! No wonder all the hair is burned off Loeffler's head.

In the "Hexenlied" Bispham did the best work of all his long New York career. Is that what Ffrangcon Davies called "cantillation"? If so, we want more of it, and much, and soon.

Next to the present scribe and in front of him there were made four comments at the Damrosch concert which he noted on his cuff. Comments Nos. I and II were made after the "Hexenlied":

No. I—"Is that a white or a gray vest Bispham's got on?"

No. II—"Which was the 'Song of the Witch'?" Comments Nos. III and IV were after the "Tintagiles":

No. III—"It sounded like a composer spattering ink on music paper."

No. IV—"I wouldn't have thought such a thin man could write such thick music, would you?"

What does Loeffler think of the average American audience?

Are we the most flippant nation in the world?

Rubin Goldmark will fight the Battle of New York this week. His "Hiawatha" is on the Boston Symphony program at Carnegie Hall.

Ernest Schelling and his young wife were at the Damrosch concert.

Harold Bauer got a lot of crackerjack press notices out West last month and one mysterious one. The Denver Republican wrote this: "Harold Bauer selects his program on the same style as wearing his hair, soulful and poetic. With one exception, the numbers were almost entirely in the minuendos. That did not render it displeasing, but one is naturally inclined to wonder why he does not try the big concertos." There's independence in musical criticism at last! The Denver Republican makes its own English and even its own words. All our effete critics of the jaded East will be hunting down "minuendos" with more or less selfish motives. The new and sagacious stenographer guessed "minuetto," which was fairly good, all things considered, but it isn't right. "Minuendos" is the word. Now, what's the answer?

The long distance piano recital seems to be thriving apace in patient old Europe. There is d'Albert announcing at a single recital sonatas by Beethoven, Brahms, Weber and Liszt (B minor), and Ansorge, not to be outdone, with a Beethoven program consisting of the "Bonn master's" E minor sonata, "Eroica" variations, G major rondo, E flat sonata ("Les Adieux") and the C minor sonata, op. 111. Can you beat that?

A booklet sent here (for no apparent reason) bears the title "The Aim of Japan." It seemed to be pretty good in the late war.

James J. Corbett opened at Daly's Theatre on Monday in a stage adaptation of Shaw's "Cashel Byron's Profession." We notice that Jeffreys is to follow Corbett at Daly's—Ellis Jeffreys, of course.

"Where do the popular songs come from?" asks a local Sunday paper. That's too hard. "Where do their composers go to?" would be an easier one.

Music is no passing fad; it has come to stay.

LEONARD LIEBLING.

Music for the People.

Members of the People's Symphony Auxiliary Club heard one of the best chamber music concerts of the season at Cooper Union Hall, Friday night of last week. The Olive Mead Quartet, Madame Stoffregen, pianist, and Cecil James, tenor, united in a Beethoven program. The works played and sung were:

Piano Solo—
Sonata, op. 26.
German Dance.
String Quartet, op. 59, No. 1.
Vocal Solo, Adelaide.
Piano Trio, D major, op. 70, No. 1.

Franz X. Arens gave the explanatory analysis.

Marteau Coming This Month.

Marteau is to give his farewell concert in Europe, before sailing for America, at Budapest, January 20. Three days later, January 23, he is to leave Bremen on the Kaiser Wilhelm der Grosse. The violinist is expected to arrive in New York January 30. The next day, January 31, he is to play in Boston. He is booked for many concerts in February and March.

Abbreviated Music.

(From the New York Sun.)

To the Editor of the Sun:

Sir—Readers of your valued columns will remember therein divers animadversions upon bad form in the abbreviation of titles, such as "Gov.," "Gen.," &c.

If reverence and dignity do not suffer wanton detraction, while good taste halts affronted and shocked, what shall be said of your toleration of the glaring offence perpetrated by those at the pinnacle of art, who advertise the only grand opera in this broad land with the staring announcement: "Matinee on Wash.'s Birthday?"

Has your literary censor failed to take notice? Do the prerogatives of high art for revenue include immunity from derision at metropolitan literary lapses into the mode

of the Podunkville Bee, or has it privilege to take unchallenged liberties with patriotic ideals cherished in the hearts of all good Americans?

CALVIN L. HARRISON.

NEW YORK, January 6.

REISENAUER RECITAL.

The second recital in his course of three was given by Alfred Reisenauer at Mendelssohn Hall on Monday afternoon, January 8, with this interesting and representative program:

Sonata, F sharp minor.....Schumann
Two Bagatelles, F major and B minor.....Beethoven
Polonaise, C major.....Beethoven
Two Moments Musicaux, C sharp minor and F minor.....Schubert
Serenade.....Schubert
Hungarian March, C minor.....Schubert-Liszt
Ballade, F major.....Chopin
Berceuse.....Chopin
Grand Valse Brillante, E flat.....Chopin
Polonaise, A flat.....Chopin

Reisenauer is always the master artist in everything he does on the piano, and this latest recital proved no exception to that rule. The Schumann sonata has never been done here with more magnificent breadth and largeness of utterance than Reisenauer gave it last Monday. It is an epic work, and its performance was fully worth of its intrinsic grandeur.

The Beethoven numbers, rarely heard here, were given with warm sympathy and delightful variety of nuance and accent. In Schubert, Reisenauer has no superior, and he "sang" the "Serenade" with moving expression and glorious, golden tone. The Chopin numbers formed a brilliant and fitting close to this monumental program, and were played *con amore*, with all that poetry, passion and perfection which have been dwelt upon so many times in these columns where Reisenauer's great art is concerned.

The large audience was moved to spontaneous transports of enthusiasm, and rewarded Reisenauer with salvos of applause and imperative encores.

PHILADELPHIA.

PHILADELPHIA, January 6, 1906.

The program of the tenth set of concerts by the Philadelphia orchestra was as follows:

Overture, Lichesfrühling, op. 28.....Schumann
Symphony, D minor.....Franck
Concerto, for Violoncello and Orchestra.....Herbert
Elsa Ruegger.

(First time at these concerts.)

Symphonic Prologue to Sophocles' Oedipus Rex, op. 11.....Schillings
Elsa Ruegger, violoncellist, was the soloist. The César Franck symphony is a special favorite of Philadelphians, and a large audience was present to hear it. Victor Herbert was present at the Friday afternoon concert, and could not speak well enough of the work of the Philadelphia Orchestra and of Mr. Scheel as conductor. Elsa Ruegger received great praise on all sides at the masterly manner, not at all feminine, in which she played Victor Herbert's concerto. She is a truly great artist, and one without any fuss and feathers. This week the orchestra will fill three out of town engagements, returning only in time for the regular concert at the Academy of Music, on Friday afternoon. Arthur Rubinstein, the young Polish pianist, will twice appear as soloist, first at the concert on Monday evening at Carnegie Hall, in New York, and again on Tuesday in Brooklyn. The final performance of the Wilmington series of concerts will be given Thursday, with Claude Cunningham, the baritone, as soloist. A different program will be given on each occasion. Next Friday and Saturday Selden Miller, the young Philadelphia pianist, will be the soloist. Mr. Miller played once before this season in Wilmington with the orchestra.

The two operas of the week were "Queen of Sheba" and "Hänsel and Gretel." The interest in the "Queen of Sheba" centred in the more than acceptable appearance of Marie Rappold, who received the approval and best wishes for her deserved success from all who were fortunate enough to hear her. Also, it was a red letter day in the history of the American Academy of Music to see new stage settings.

"Hänsel and Gretel" at an afternoon performance, and the first operatic matinee of the season, was a happy and beautiful bit of music that made one wish they could really believe in fairies, witches and gingerbread houses.

The Boston Symphony Orchestra in its third concert of the season will bring forward two of its members—Gustav Strube, as the composer, and Timothée Adamowski, as the executant of a new concerto for the violin. The program consists of "Hiawatha" overture of Rubin Goldmark, Tschalkowsky's symphonic fantasia, "Francesca da Rimini," and Brahms' second symphony in D major.

Emma Showers to Play Here.

Emma Showers, an American pianist, is to play at several New York concerts this winter. Her other engagements include appearances in Philadelphia, Wilmington and Trenton in the East and a number of cities in the West.

BUSH TEMPLE CONSERVATORY.

Kenneth M. Bradley, director of the Bush Temple Conservatory, is to be congratulated on securing many new artists and added to its already strong faculty, composed of such teachers as Fanny Bloomfield Zeisler, Dr. Charles E. Allum, Clarence Dickinson, Mrs. Stacey Williams, Madame Justine Wegener, Carolyn Louise Willard, Grant Weber and other representative teachers of music.

Mr. Hamlin is acknowledged as one of the leading tenors of America. He has appeared during past seasons with nearly every important musical organization of this country. Mr. Hamlin has spent the past year in Europe, singing with conspicuous success in all the principal cities. His position in the musical world is too well known to need comment, as he has stood in the foremost rank for several years. Mr. Hamlin was the first singer to introduce Richard Strauss' songs in America. His repertory is most extensive, including not only a long list of classic and modern compositions, but over sixty cantatas and oratorios. Mr. Hamlin, when not occupied with concert engagements, will instruct advanced pupils in interpretation of oratorio, German and English songs, &c.

Ludwig Becker was born in Kronberg, near Frankfurt-on-the-Main. At the early age of six he displayed a great love for the violin. Began his studies from a local teacher and made rapid progress. At fourteen he was awarded a free scholarship for five years at Dr. Hoch's Conservatory in Frankfurt, studying under Prof. Hugo Heermann. At sixteen he played first violin at the Museum's concerts under the directorship of Hugel, Brahms, Richard Strauss, Mottl and Weingartner, and was later appointed concertmaster of the Concert House Orchestra, of Frankfurt; toured Germany for a time with great success; he then accepted the appointment as concertmaster at Kroll's Theatre, in Berlin, from where he was brought to America by Theodore Thomas in 1896, to fill the position as first violinist in his orchestra. In 1904 he was appointed second concertmaster of this organization, and for several seasons has also appeared as a soloist with the same.

Harold von Mickwitz, whose picture has appeared before in THE MUSICAL COURIER, has proven himself, in this his first season in Chicago as one of those rare individuals who is a great interpreter of piano music, also possesses the ability of imparting his knowledge to others. Mr. Mickwitz is of the Leschetizky school, which has been so ably and artistically exploited in the Bush Temple Conservatory by Fannie Bloomfield Zeisler, who continues as the head of its faculty. The critics of Europe have commended most highly his technic, strength and fullness of his tone and the originality of his interpretations. The following is a copy of a letter he received from Leschetizky:

"CARLSBAD, July 19, 1897.

"MY DEAR V. MICKWITZ—Having learned of your purpose to go to the New World, I take pleasure in introducing and recommending you. I hereby certify that you have studied under me for a long time in St. Petersburg and Vienna. It is easy for me to testify that through these years you have in the best manner adopted my method of teaching as to touch, technic, and manner of execution, and that your extraordinary talent has qualified you as an excellent pianist and teacher. It has given me much pleasure to learn that in Carlsruhe, Wiesbaden, and in your fatherland you have achieved much success. I feel confident that any conservatory of music in America may congratulate itself in having your services and that success will not fail you there. My best wishes accompany you to your new home.

"With hearty greeting, I remain, devotedly yours,
"THEODORE LESCHETIZKY."

DULUTH.

DULUTH, Minn., January 6, 1906.

Mary Wood Chase, the Chicago pianist, gave the fifteenth artists' recitals before the Duluth Matinee Musicale January 4. The fair performer succeeded in pleasing that body of ultra-critical musicians immensely. Her program was not arranged on the conventional plan. Miss Chase played numbers by Mendelssohn, Liszt, Chopin and Brahms. She alternately charmed and instructed her audience. Her performance of Brahms' "Twenty-five Variations on a Handel Theme" was remarkable. In the Mendelssohn "Song Without Words" her touch was a caress. In the Liszt "Campanella" it was a command. Miss Chase plays always close to the heart.

H. A. W.

Changed Brooklyn Program.

A change was made in the program presented by the Philadelphia Orchestra in Brooklyn last night (Tuesday). Instead of the Beethoven "Fifth" symphony, the Tschalkowsky "Symphonie Pathétique" was played. Arthur Rubinstein, the soloist, performed the Chopin Sonata in F minor. Review next week.

GREATER NEW YORK.

New York, January 8, 1906.

The Marum String Quartet gave the first concert of this, their first season before the larger public, Thursday evening at Cooper Union Hall. Members of the quartet have played together for some seasons, private subscription concerts, hence the promptness of attack, the unity of ensemble, the genuine spontaneity. These players know each other, and there is much refined enjoyment to be obtained from their playing. Haydn's light hearted quartet in B flat, a novelty quartet by Gliere, and Dvorák's "American Sonatina," for piano and violin, in G major (written for the birthday celebration of a daughter), the piano part played by that sterling artist, August Fraemcke, made up this first program. It was this sonatina which pleased the miscellaneous audience most, and pretty music it is throughout. Some of the syncopated negro rhythms of the last movement set one's feet stirring and head a-wagging. Mr. Fraemcke and Mr. Marum were recalled several times to bow their thanks for warm applause. A Tschaiakowsky evening, January 18, comes next.

The Misses Kieckhoefer are well known as good artists, playing piano, violin and 'cello respectively. That this family trio has high aspirations is evident from the program of their first chamber music concert, Knabe Hall, Friday evening last:

Trio, op. 1, No. 3.....Beethoven
Songs.....By Secchi, Strauss, Schumann and Handel
Trio, op. 52.....Rubinstein

The three instrumentalists play with warmth, and further enlarged their circle of admirers. Julian Walker sang with finish and musicianship. February 5 and March 5 are the dates of the remaining concerts of the series.

Baron Gaston Dalla Noce was the host at a high society musicale at his studio Saturday evening last, in the Bryant studio building. Eduardo Bosco, cellist, and William Caruson, baritone, contributed the music, as follows:

'Cello, Largo.....Handel
Baritone, None Ever.....Matti
'Cello, Berceuse.....Godard
Baritone, Melodie.....Cotogni
Baritone, Elegie.....Massenet
(Cello Obligato by Signor Bosco.)

Signor Bosco plays with finish and artistic taste, and was warmly applauded. It is in his dainty and highly refined singing of love songs, in Italian, accompanying himself on the guitar, that he is quite unique. This, fast growing to be a specialty, has to be heard to be appreciated. Such a musician as Theodor Björkstén says his phrasing, breath control and nuance excel anything to be heard.

Signor Caruson has a noble, high, baritone voice, and sang with much temperament. He needs a large auditorium to produce his best effects.

Portraits painted by host Dalla Noce took much attention from the guests, for they are high class specimens of true art.

Rudolph E. Reuter, Carl M. Roeder's talented pupil, played for Max Fiedler on the latter's invitation, previous to his departure. The distinguished conductor expressed the greatest interest in the young pianist's ability and future. Mr. Reuter was piano soloist for the Tuesday Evening Club last week, the musicale at the residence of A. C. Morgan, West Seventy-third street, playing a varied program of modern compositions with effect.

Parson Price's pupils, the actresses Chrystal Herne, in London, and Margaret Langham, in San Francisco, have made simultaneous successes. A cablegram to the Herald of January 3, from London, says of Miss Herne (in "A Jury of Fate") that "she warmed up beautifully in the latter scenes, when she and Harry Irving were called before

the curtain." Miss Langham is much praised in the columns of Gleason's Weekly, and in the Bulletin, of San Francisco, where she played "Lady Babbie."

William R. Wheeler, tenor, and Elizabeth N. Wheeler, his wife, of Rochester, N. Y., were heard here last week in sacred and secular music. Mrs. Wheeler has a high soprano voice, and sings with sentiment and finish, while Mr. Wheeler is surely a coming man, provided he gets down here, where the opportunities grow. He has a real tenor voice, seems thorough and conscientious, and is refreshingly unassuming.

Pupils of Nellie E. Andrews united in a Haydn Evening, at the Andrews organ studio in Weehawken, December 28. The participants were: Misses May Gowen, Laura Yeo, Mildred Ames, Alma Meister, Hattie Dengler, Dora Brede, Grayce Decker, Alice Mullane, Irene Murphy and Mary Welman. The "Kinder-Sinfonie" was given to close.

Dr. F. S. Palmer, organist and director of the music at All Saints' Roman Catholic Church, 129th street and Madison avenue, arranged particularly good programs for the two masses and vesper services on Christmas Day; Gregorian music and excerpts from Dubois, Gounod and others. The choir consists of Clara Smith, soprano; Mrs. G. M. Dethier, contralto; Wm. F. Kelly, tenor; J. W. Scanlon, bass; John J. Ryan, baritone; G. L. Gould, tenor, and chorus of twenty voices.

Mrs. F. C. Gentner gave a studio recital at The Isham last week, the following taking part: Lillian Coate, Etta Meehan, L. McCabe, M. E. and R. Carney, F. Heilman and C. J. Coote, P. Carney, C. A. Genter, C. McCabe and J. Dolan.

At Marks' Conservatory of Music an "Old Folks' Concert" was given last week. Old fashioned costumes were worn, and much old music performed.

Minnie Fish-Griffin in Recitals.

The soprano, Minnie Fish-Griffin, one of the most consistent recital artists now in the West, has been singing a number of recitals, everywhere with true success, as success is judged by the attitude of the public and the press. Below are notices of her recent appearances in Milwaukee and Chicago, also an earlier appearance at Saginaw:

Another part whose beauties require no exploitation was that of Elsa. It was very capably and consummately interpreted by Minnie Fish-Griffin last evening. She possesses a soprano voice of much purity, distinction and grace. A crystalline clearness in reading distinguished her work, and vocally it seemed to be an exact expression of the character of Elsa.—Saginaw Courier-Herald, May, 1905.

Her rendition of "Irmelin Rose," in German, was given with great feeling, and her discriminating intonation showed the results of careful study. Her selections were rendered with a refinement and culture of tone characteristic of the foremost sopranos of the day. The numbers chosen for the recital gave Mrs. Fish-Griffin an opportunity to display the versatility of the artist.—Milwaukee Sentinel, December, 1905.

It gives great pleasure again to commend in the highest terms the vocal art of Minnie Fish-Griffin, a singer who, in beauty of voice and command of vocal technic, ranks on a par with any soprano now before the public. She appeared Tuesday afternoon at the Athenaeum. It is much to be wished that this singer will appear during the season under larger auspices and in a more pretentious role than that afforded by a few songs on a recital program.—Milwaukee Journal, December, 1905.

The gifted soprano was in better voice than on the occasion of her recital last year, and vocally her work was therefore far more satisfactory. Mrs. Griffin has a remarkably clear and flexible voice of extended range. It is at all times under admirable control, while her unusually thorough musicianship lends to her interpretations an authority and distinction.—Chicago Inter Ocean, December, 1905.

Mrs. Griffin sang the aria with true Mozart spirit. She gave to it

the purity of tone, the grace of phrasing and the delicate imagery which the compositions of that master demand for their adequate exposition. Her voice, with its natural beauty brought to the highest perfection by thorough musical knowledge and correct placement, is unusually effective in bringing out all there is in the songs. She has the finish of style that denotes the well equipped artist and the true mental grasp of the perfectly schooled musician. Her work is of decided value in the world of musical art.—Chicago Evening Post, December, 1905.

The talented soprano was in excellent vocal condition, her voice being clear and fresh, and responding admirably to the demands made upon it—demands far from slight, for Mrs. Griffin had arranged a program of songs difficult and taxing. Beginning with the aria from Mozart's "Il Re Pastore," which was sung with a high degree of technical finish and excellent understanding to the violin obligato of Alexander Krauss, the singer offered a group of seven lieder by Jensen, a composer neglected by all singers. In these she was heard at her best, especially satisfactory being her rendition of the poetic "In dem Schatten meiner Locken," and the beautiful "Am Ufer des Flusses des Manzanares." The singer's purity in intonation and the clarity of enunciation and pronunciation are by no means the least in many vocal virtues her work discovers.—Chicago Tribune, December, 1905.

Timely Talk.

(By Wilson G. Smith, in Cleveland Press.)

Here is a step in the right direction. The musicians of Philadelphia and New York have, in open convention, declared against what they term "social graft." All of which indicates that there is a limit to society's securing professional and artistic entertainment for guests for the price of pink tea refreshments and social title tattle.

I know of an instance where an artist was invited by swiftness to meet informally a few of the social elect. When he arrived he found a company of some fifty or more assembled, and elaborate preparations made for a free recital by him for their delectation. It is needless to add that he—the artist—was so much disgusted that he speedily excused himself, thereby frustrating the scheme, much to the indignation of the hostess. I have yet to learn of physicians or lawyers being invited to social functions to be professionally consulted.

Now that my thumping machine is adjusted and in working order, I am going to comment briefly upon another evil, viz., the assumption that prevails that a musician can be consulted for advice gratuitously.

There exists a class which visits studios for professional advice. Embryo pianists, would-be singers and composers who, after consuming valuable time and receiving valuable advice, pay for the same with profuse thanks. When it becomes generally understood that professional advice must be paid for, this peregrinating element will either cease from troubling, or get busy under some teacher. I never could understand why musicians are not entitled to consultation fees, as well as a doctor or an attorney. I suggest to my colleagues that they put a quietus upon this graft, as well as the social. They are twin parasites upon the body musical and ought to be chloroformed a la Osler.

Vassar Alumnae Hear Minnie Coons.

Minnie Coons, the pianist, delighted an audience of genuine music lovers with her artistic interpretation of Chopin's "Ballade," Schumann's "Traumeswirren," Brahms' "Capriccioso" and the Mednellssohn-Liszt "Wedding March," at the musicale given under the auspices of the Vassar Students' Aid Society in the Hotel Astor last Saturday afternoon.

With most admirable technic and such expressiveness as could only come from an artist fully in sympathy with the meaning and spirit of the compositions, Miss Coons played the Chopin and Schumann selections. Her playing of the capriccioso showed her remarkable brilliancy of execution and poetic feeling to advantage. In the "Wedding March" she displayed a surprisingly vigorous touch, combined with a clear singing tone and accuracy of tempo, and was repeatedly encored. Cecilia Bradford, violinist, and Margaret Zerber, accompanist, also contributed several interesting selections.

GWILYM MILES,

BARITONE

Concert, Oratorio and Song Recitals

Management HENRY WOLFSOHN

Personal Address: 174 St. Nicholas Ave., New York



REISENAUER

TRANSCONTINENTAL TOUR opened November 10 with NEW YORK SYMPHONY ORCHESTRA—continues till April—sixty appearances.

EVERETT PIANO USED

LOUDON G. CHARLTON, MANAGER.



IN THE PUBLIC EAR.

What Berlin Thinks of Hartmann.

The following tributes to Arthur Hartmann's violin art were printed in the Berlin papers after his brilliantly successful concert of November 6:

Arthur Hartmann gave a concert in Beethoven Hall. I was so fortunate to hear the A minor fugue out of Bach's third solo sonata, probably the most difficult violin composition of Bach's, which Mr. Hartmann performed in a really perfect manner. Mr. Hartmann, who has always proved to be not only an eminent virtuoso, but also a thinking musician, belongs since some years to the best violinists; his name has gained a very great reputation in the New as well as in the Old World. A considerable number of novelties, which he has adopted in his program, gave evidence of his great diligence. The very numerous audience honored him in the way he deserved.—National Zeitung, November 7, 1905.

In his yesterday's concert in Beethoven Hall, the great violinist, Arthur Hartmann, during the first half of the evening, performed compositions of Bach. The second half he filled with the performance of several new things of Tchaikowsky-Sitt, Arensky, Fernandez-Arbo and Mackenzie. In performing Bach's compositions Mr. Hartmann's play is eminent. He has thoroughly studied this master, to whose special manner he has devoted himself with great ardor. His beautiful tone and his highly developed skill did the rest to make the performance of the E major concerto of the A minor fugue and the ciaccona a real enjoyment.—Berliner Börsen Courier, November 7, 1905.

Arthur Hartmann, who gave a most successful concert in Beethoven Hall, is no doubt one of the most estimable violinists. In the first place we must praise his performance of Bach's compositions, in which his technical perfection, as well as the spiritualized treatment of the polyphony produces a most gratifying effect.—Deutsche Tageszeitung, Berlin, November 7, 1905.

Last Monday, Arthur Hartmann, one of the best known younger violinists, played in Beethoven Hall. We have only recently had an opportunity of praising his excellent playing, which was again conspicuous. First of all, it is the beaming beauty of the rich tone issue which captivates the hearer. His ability in a mechanical sense also again proved most important; especially the part which came under the heading of "Paganini Techniques" of the purely virtuoso side of violin playing is performed by Mr. Hartmann in a most excellent manner. The program contained a number of Bach's pieces as well as some of the more recent literature.—Vossische Zeitung, Berlin, November 7, 1905.

We have already had an opportunity of speaking at some length of Arthur Hartmann, and I therefore restrict myself to circulating the report that he is keeping at the height of his great capabilities.—Der Roland von Berlin, November 7, 1905.

MILWAUKEE.

MILWAUKEE, January 4, 1906.

The annual Christmas presentation of Handel's "Messiah" by the Arion Club, Daniel Protheroe conductor, has come to be a popular religious song service, without which the Christmas season to many would not be complete. This year's production seems, if anything, to have excelled those of any previous year, especially in the work of the chorus and of the orchestral accompaniment by Bach's Symphony Orchestra. The soloists were Watkin Mills, basso; Harold Wilde, tenor; Edith Kirkland, soprano, and Gertrude Lunsdale, alto.

The concert given by the Lyric Glee Club at the Grand Avenue Congregational Church on the evening of December 19 was the one hundred and thirty-fifth in the club's history and was by all accounts its most successful in winning popular favor and in attaining the highest musical standard yet reached. The soloists—Cora Owen, a singer gaining a high place both in popular and professional regard, and Sidney Silber, pianist, pupil of Leschetizky, now with the Wisconsin College of Music—shared with the club in carrying off the honors. Encores were the unfailing rule of the evening.

The Lyric Glee Club celebrates this evening at the quarters of the Calumet Club, with an elaborate program of music and entertainment, the tenth anniversary of its founding. Daniel Protheroe has been the conductor from the beginning and has steadily carried the club to higher standards of achievement, until it now stands committed to a really serious interpretation of the best in choral music. The soloists for the evening are E. C. Towne and Marion Green.

Considerable interest has been aroused in musical and social circles here in the Subscription Artists' Recitals to be given at the Athenaeum under the management of

William Burt Simpson—one each during January, February and March. Mr. Simpson already has a list thoroughly representative of music patronizing Milwaukee, and thereto all sufficient to ensure the financial success of the venture. Of the complete artistic success the artists themselves give ample assurance. The first concert, January 16, will be with Emile Sauret as the soloist; the second, George Hamlin, on February 6, and the third, the great Pugno, on March 6.

Edith Weil, instructor in the art of expression at the Wisconsin Conservatory of Music, and Della Thal, one of Bloomfield Zeisler's most promising pupils, will give a presentation of the Tennyson-Strauss "Enoch Arden" at the Athenaeum January 23.

John H. Frank has resigned from the vice presidency of the Goll & Frank Company and will devote the major part of his efforts and time to the many and varied musical, educational and philanthropic interests which, even

her appearance in Milwaukee some time in the near future. She appears as soloist with the Thomas Orchestra this week in Chicago.

Mrs. Guy Bevier Williams, for the past two years soprano in Grand Avenue Congregational Church of this city, has been engaged by Christ Reformed Episcopal Church, Twenty-fourth and Michigan avenue, Chicago, presided over by Bishop Cheeney. Mrs. Williams will begin her work at the Chicago church in January.

The other members of the Chicago quartet are: B. W. Wood, organist and director; E. C. Towne, tenor; Mr. Campian, bass; Mrs. Maxon, alto.

The faculty of the Wisconsin Conservatory of Music held high Christmas carnival at a banquet given at the Conservatory dormitory on the evening of December 27.

There will be a pupils' recital at the Wisconsin Conservatory January 20.

Alfred Hiles Bergen gives a farewell song recital at the Athenaeum, January 11, in anticipation of leaving for New York to study with Luckstone. Several of Eleanor Everest Freer's songs are on the program.

Leonora Jackson, Sibyl Sammis, Charles E. Clarke and Alexander MacFadyen won completely the large audience that crowded to the doors the spacious auditorium of the Grand Avenue Congregational Church this evening, presenting a program that for enjoyment, pure and unalloyed, could hardly be surpassed. Every number on the program had its first and some a second encore, the audience in every way possible showing its keen delight and high appreciation. Mr. MacFadyen, pianist and accompanist, was enabled, through the untoward incident of all the music of the company being inadvertently left behind in Chicago, to put his powers to a most trying test. After playing in splendid form the Paderewski minuet, op. 16; the Liszt rhapsodie No. 12, with the Poldini "Dolls' Waltz" as an encore, Mr. MacFadyen performed the marvelous feat of playing all the accompaniments without the music, and that not only without a single hitch or apparent mistake, but in a manner absolutely beyond reproach. It was an achievement of which any musician so ever might well be proud.

Director Wachner, of the Pabst Theatre, announces the New York Symphony Orchestra, with Felix Weingartner, conductor, for January 23, a musical event of signal importance and interest.

The account of the music section of the State Music Teachers' Convention held here last week is for various reasons postponed until the next issue.

Hugo Kaun intends to visit America in the not very distant future for a tournee with either Alexander Heinemann or Georg Fergusson. Mr. Kaun would like also at that time to have his opera, "Der Pietist," still in MS., to be performed in Milwaukee as a choral work. Through the courtesy of John H. Frank we have been given access to the MS., and shall thus be enabled in an early issue to give some analysis and synopsis of same.

The recital hall in the new Wisconsin Conservatory Building, corner Milwaukee and Mason streets, is modelled after the famous Bechstein Hall, in Berlin, Germany, and in its architectural plan J. H. Frank, president of the conservatory, has aimed to secure the perfect acoustic properties which characterize the beautiful hall in Berlin. The hall is arranged to seat 500 persons without crowding, and ample room has been allowed for aisles, with a wide promenade at the back. The hall will be equipped with a large platform, and dressing rooms for the artists who will be heard there from time to time; for it is the intention of the management to rent the hall for professional recital purposes. Centrally located, on the East Side, in a handsome new building and beautifully appointed, the hall undoubtedly will be a decidedly popular musical centre and in great demand.

E. A. STAVRUM.

Edwin Grasse Third Recital.

Edward Grasse, the marvelous blind violinist, will give the third and last recital of his present series in Mendelssohn Hall on Thursday evening, January 25. He will have the assistance of Theodore van Yox, tenor, and George Falkenstein, pianist.



ARTHUR HARTMANN.

under the stress of business cares, have always made grateful demands on his attention and energies. In this step the business world loses one whose place there are many eager and perhaps as well qualified to take, but the broader and more humane interests welcome a champion whose intelligence and loftiness of endeavor every man both respects and honors.

Hans Bruening, head of the Wisconsin College of Music, has just returned from a flying Christmas vacation tour to the Sunny South, with Havana, Cuba, his farthest destination. Mr. Bruening has many souvenirs and interesting mementoes from all quarters of the globe in his studio.

The report on the Milwaukee Auditorium project is: "Steady progress."

Eugene Redding, business manager for Otie Chew, the young violinist, now commanding reverent attention everywhere, one of the interesting characters of the concert season of 1905 and 1906, is here to make arrangements for

MUSIC IN CANADA.

86 GLEN ROAD,
TORONTO, January 2, 1906.

Victoria.

O rock ribbed city of the western sea,
Who could not tune his lyre in song for thee!

With solemn castles gazing 'cross the sea,
With grand Olympic smiling back at thee,

You float in Nipon's soft, salubrious breeze,
A tropic island in the northern seas,

A full blown rose of old Victorian days,
And loathe to leave your cherished mother's ways.

Enriched with all the century can give,
You still take time to think and feel and live.

As ripples in a treasure laden stream,
Gathers the gold dust born through shade and gleam,

So thou hast sifted well the flowing tide
Of ruthless Western wealth and Eastern pride.

Upon the "Lion's" mane you safely cling
Nor fear the rustle of the "Eagle's" wing.

O portal fair to Yukon's oil and gold,
Prize well the envied vantage ground you hold!

O seagirt goddess, rich in mead and mine,
Guard well "Britannia's" far flung battle line!"
—William Stewart Gordon in the Victoria Colonist.

The holiday week was comparatively quiet in Toronto's musical circles, but soon there were many concerts and other events.

The Women's Musical Club's board of directors for 1905-06 consists of the following competent members:

EXECUTIVE COMMITTEE.

President, Mrs. H. D. Warren; first vice-president, Madame Farini; second vice-president, Mrs. G. Tower Ferguson; secretary, Grace Boulton, 15 Grange Road; treasurer, Mrs. N. B. Eagen.

PROGRAM COMMITTEE.

Mrs. Bigwood, Hilda Boulton, Mrs. George Dickson, Mrs. Faulds, Mrs. Edward Fisher, Tena Gunn, Miss Günther, Mrs. L. A. Hamilton, Mrs. Stewart Houston, Miss Jones, Mrs. H. H. Langton, Mrs. Wilson Lawrence, Mrs. Leighton McCarthy, Mrs. Arthur Pepler, Mrs. F. J. Peterson, Mrs. Harold Phillips, Mrs. Robert Scott, Mrs. J. A. Street, Mrs. J. D. A. Tripp, Mrs. Frank Welsman.

SPECIAL CONVENERS.

Piano—Mrs. J. A. Street. Piano Ensemble—Mrs. Edward Fisher and Mrs. Tripp. Piano Concertos—Mrs. H. H. Langton. Strings—Evelyn Street. Vocal—Mrs. L. A. Hamilton. Accompanist, Mrs. H. M. Blight.

J. Persse-Smith, Mus. Doc., of Dublin University, has been appointed a teacher of singing at the Toronto Conservatory. Dr. Smith has had an extensive experience in preparing vocalists for oratorio, opera and concert. As conductor of the Dublin Musical Society, a position which he held for fourteen years, he constantly was brought in contact with leading singers of the day.

A new echo organ at St. James' Cathedral was opened on Christmas day. The specifications are as follows: Ochestral oboe, 8 feet; flauto amabile, 4 feet; viol d'orchestre, 8 feet; echo Bourdon, 16 feet; echo at octaves; open diapason echo, 8 feet; viol di gamba, 8 feet; gedact echo, 8 feet; dolcissimo echo, 8 feet; tremolo; pedal, Leeblich Bourdon, 16 feet; pedal, open, diapason, 16 feet.

The three gentlemen shown above are traveling around the world in the interests of three musical attractions, says the Toronto Globe of December 23. Spencer Jones represents Watkin Mills' English quintet party; Mr. Shipman represents Jessie MacLachlan, the Scottish-Canadian vocalist, and Mr. Robson represents the Westminster Glee Singers. It was odd enough that the three attractions managers should all reach Dunedin, a leading New Zealand city, at the end of September, after traveling separately all over the world, but it was odder still that all three should be Canadians, and residents of Toronto. Under the circumstances it was reasonable they should go and be photographed together, and forward a copy to The Globe.

His many Toronto friends are glad to learn of the appointment of Edouard Fabre Surveyer to a lectureship at McGill University, Montreal. Though a lawyer by profession, he is well known in musical circles at home and abroad, and recently he contributed to the Conservatory Bi-monthly an interesting article on "Music in Brussels." He is a son of Louis J. Surveyer, treasurer of the Chambre de Commerce, a nephew of the late Archbishop Fabre, and also of Mr. Fabre, Canadian Commissioner at Paris. Mr. Surveyer writes and speaks both French and English with remarkable facility. He has been editor of the Quebec Practice Reports since 1897, and last summer was one of the orators at the Jacques Cartier celebration at St. Malo, France. In addition to musical, literary and other gifts, he possesses dramatic ability and might have become famous as an actor, in place of his chosen pursuits.

On Friday evening, December 22, after the usual rehearsal at the Metropolitan Church, a presentation took place. As a token of appreciation a pair of gauntlets and two books were given by J. E. Tilley, on behalf of the choir, to Dr. F. H. Torrington, organist and director.

Among popular performers at the New Year's Night concert at Massey Music Hall were Jessie Alexander, elocutionist, and Harold Jarvis, tenor.

The first meeting of the compilation committee of the new Church of England Hymnal was held at the school house of the Church of the Redeemer, on Monday, January 1, at 2 p. m. Members from all Canada were present. The committee includes Bishops Sweatman, Toronto; Du Moulin, Niagara; Dunn, Quebec; Carmichael, Montreal; Thorneloe, Algoma; Williams, Huron, and Archdeacon Fortin, Winnipeg; Canon Crawford, Halifax; Dean Partidge, Fredericton; Rev. Dr. Scott, Quebec; Rev. Dyson Hague, London; Rev. Canon Welch, Rev. Dr. Clarke, Rev. F. G. Plummer, Toronto, and W. M. Jarvis, St. John, N. B.; J. L. Jenneson, New Glasgow, N. S.; James Edmund Jones, Toronto; Charles Jenkins, Petrolia; Frank E. Hodgins, Toronto; W. B. Carroll, Ganonoque, and E. G. Henderson, Windsor. J. E. Jones is convener of the compilation committee and F. E. Hodgins of the executive committee.

Winnipeg.

Watkin Mills and his English Concert Quintet were heard at Grace Church on January 1 and 2.

Pixley and Luders' "Prince of Pilsen" will be the attraction at the Winnipeg Theatre on January 2 and 3.

The English Concert Company, of which Hope Morgan, Madame Langley, Miss Meggy and Stanley Adams are members, will give a concert in Winnipeg early in the new year.

Victoria.

The Arion Club gave a successful concert at Institute Hall on the evening of December 14. Under the able direction of E. Howard Russell, B. A., twenty-five well trained vocalists, assisted by Helen Howard Lemmel, of Seattle, soprano; Miss Miles, pianist; Dr. R. Nash, violinist; A. Parfit, 'cellist, and G. J. Burnett, organist, presented an attractive program. The club is in its fourteenth season.

Guelph.

A special dispatch from Guelph to Toronto is as follows: "The oratorio 'Salvator,' which Mrs. Gardiner Harvey has had in preparation for some time, was produced at St. George's Church December 18. The work is undoubtedly a grand one, and deals with its noble theme in a sympathetic manner. The quality of the composition is of the highest musicianly description. All the leading musicians of the city took part. The choral work was exceptionally fine and the composer's knowledge of the more severe forms of composition was demonstrated in a choral fugue, 'From the Rising of the Sun.'"

Inspired by this event a Guelph critic writes: "Those who are at all in touch with musical matters in Canada see with feelings of deepest pity for their gross ignorance the ridiculous statements made by some British and other critics upon musical conditions in the Dominion. A British critic at the beginning of this year was answerable for some most sweeping assertions, tantamount to saying that there were practically no musicians, singers or music in Canada. Sara Bernhardt has recently followed in similar strains; and Sir Gilbert Parker, who should have known better, has given utterance to somewhat similar attacks. On Monday night a perfect and complete contradiction was given to these falsehoods at St. George's Church."

Brampton.

"An important and remarkable branch of educational work in Brampton," says the Conservator, of that place, "is the Brampton College of Music, few towns of the size having such a well equipped, modern institution for the study of music. The college was opened on February 14, 1902, and has from its inception proved very successful. Its rapid progress in this time has been quite unprecedented and the success is due to the adoption of all the most modern and approved methods of teaching and to the employment of the best qualified teachers. Most particularly is the success due to the loyal support of a considerable number of public spirited citizens, who did all in their power to forward the work. This enabled the directress, Helene How, to keep up the standard of the college and make such changes from time to time, as the scope enlarged, to the better advancement of the work. At present there are ten teachers on the staff, four of whom have taken degrees with honors from the best known institutions on the Continent and in England." Miss How, who is a graduate of the Toronto Conservatory and member of its staff, has

taken an advanced course in piano playing and teaching with J. D. A. Tripp.

Hamilton.

William Finlay, Hamilton representative of the Toronto Conservatory of Music, died suddenly on December 21, aged seventy-five. He was well and favorably known in business and musical circles.

Quebec.

F. X. Kormann, manager of the Quebec Auditorium, was the recipient of a gold locket on Saturday night, December 23, after the performance. An address was read by Mr. Zimmerman, leader of the Auditorium orchestra, on behalf of the Auditorium staff.

Edouard Dethier will appear at Quebec, under the auspices of Miss Ducharme and his sister, Mrs. J. Alphonso Sterns, at a concert in January.

Halifax.

A Halifax musician writes: "We are doing our best down here, and, considering the difficulties in securing artists to come here (always with big guarantees), I do not hesitate to state that under the circumstances we do as well and possibly better than most cities twice the size of Halifax."

To quote a local critic in the same city: "One of the greatest attractions for the coming month of January will be the presentation of the beautiful romantic opera, 'Der Freischütz,' by Carl von Weber. The production of this opera in our Academy of Music will constitute its first performance in Canada, and no expense has been spared to stage it in a thoroughly professional and elaborate style. The principals in the operatic cast are: Mary Murphy, Mrs. Covey, Barrington Foote, H. Hilchie, H. W. Walsh, H. Witter, A. Wyld and S. Schiff. The chorus is very strong and will introduce a number of new voices in operatic work. The 'Wolf's Glen' scene will be one of great spectacular beauty. The orchestra and chorus are very effective and will be under the direction of Max Weil."

MAY HAMILTON.

FELIX HUGHES BUSY.

CLEVELAND, Ohio, January 6, 1906.

Felix Hughes, who came to Cleveland some two years ago after seven years' residence in Paris, where he had been the assistant of his teacher, Mr. Dubulle, is one of the busiest people here, for he not only has large classes in his teaching, but an everlasting amount of public work. He has given recitals so far this season in Canton, Akron, Sandusky and Cincinnati, receiving universal praise for his artistic singing. He is to be one of the soloists at the final Symphony Orchestra concert and is already booked for a short tour in the spring with the Cincinnati Symphony Orchestra and Mr. Van der Stucken.

Mr. Hughes is ably seconded in his public work by the accompaniments of his wife, Adella Prentiss Hughes, and their home is the scene of many delightful affairs. They have entertained for Arthur Foote and Aloys Burgstaller, and recently Mr. Hughes sang an entire recital for some seven of his pupils and their friends, in which he was assisted by Carrie Hudson, the young soprano whom he brought out last spring.

Miss Hudson has sung in Akron, sharing a recital with Mr. Hughes in November, appeared before the Tuesday Musical Club in Sandusky in December, besides taking part in four or five local concerts.

Wheeler in Worcester and Allentown.

Frederick Wheeler is achieving success this season, as the press opinions of his work indicate. His recent appearance in Worcester, Mass., in Horatio Parker's 'St. Christopher,' and in Allentown, Pa., in 'The Messiah,' was spoken of as follows:

In his work with the tenor, the two voices, robust, clear, dramatic, blended in splendid harmony and gave the utmost satisfaction. Mr. Wheeler has been heard in Worcester before, and the reputation he made in the previous oratorio concert was enhanced by his brilliant, dramatic singing, and a voice well under control. Much of the side work of the evening fell to Mr. Wheeler, and from his initial solo, "Mighty King, To Thee I Bend," it was one continually successful performance.—Worcester, Mass., Telegram.

Frederick Wheeler, the bass soloist, created a favorable impression. He is an accomplished artist and contributed greatly to the success of the evening.—Allentown, Pa., Chronicle and News.

Mr. Wheeler sang in 'The Messiah' at New Rochelle January 2 for the benefit of the Y. M. C. A. He has been engaged to sing the same oratorio at Morgantown, W. Va., in April, and will fill other concert engagements on the same trip.

Mail at This Office.

A letter has been received at this office addressed to the Wirtz Piano School.

BOSTON.

HOTEL NOTTINGHAM, COPLEY SQUARE,
BOSTON, MASS., JANUARY 7, 1906.

The new year has started in a most attractive manner for musical Boston, the first week of 1906 having been filled to capacity with a varied and interesting list of melodious attractions. Mme. Galski gave us a splendid couple of hours of songs last Monday afternoon, New Year's Day, which was certainly an auspicious prelude for the year just opened. This event was covered by telegraph in THE MUSICAL COURIER of last week. Boston is booked for a generous line of musical functions during the present season, and altogether it bids fair to go a long way toward satiating lovers of St. Cecilia's art.

The initial week of the new year is characterized by a formidable array of elite chamber music of the string quartet order. On Monday evening, January 1, the Boston Symphony Quartet, under the leadership of Willy Hess, presented a very interesting and finished program at Jordan Hall. It might be added that the Adamowski Quartet closed the old year by appearing last Sunday afternoon at the ninth concert of the Chickering series of Sunday chamber concerts at Chickering Hall. Tuesday evening was marked by a double list of string quartet concerts, one being the Olive Mead Quartet, of New York, at Huntington Chambers Hall, and the Hoffmann Quartet at Potter Hall. To cap the monument of string quartet work for the week the Kneisel Quartet was the attraction at today's (Sunday afternoon) chamber concert of the Chickering series at Chickering Hall. To present the programs of these quartets in their relative order we will begin with the numbers of the Adamowski Quartet at the Chickering chamber concert of last Sunday afternoon. This organization was assisted by Antoinette Szumowska, pianist, and this artist won her audience completely by her smooth and elegant technique and pleasing solo numbers. The quartet performed extremely well, and its work is characterized by adhesion to detail and tone effects. Mr. T. Adamowski is a conscientious violinist, and his musicianly influence over his quartet is manifest. The program was as follows:

Quartet, op. 8.....Goldmark
Piano Solos—
Nocturne.....Chopin
Valse, C sharp minor.....Chopin
Spinning Song, from Flying Dutchman.....Wagner-Liszt
Quintet.....Schumann

The Boston Symphony Quartet pleased a good sized audience at Jordan Hall Monday evening in its third Boston concert of the season. The assisting artists were George Proctor, pianist, and Carl Barth, cellist. The Boston Symphony Quartet plays in a spirited fashion, and the ensemble becomes finer at each hearing of this body of artists. Professor Willy Hess is establishing himself deep in the affections of the Bostonians by his spontaneous violin playing, which is temperamental to a wholesome degree. The violoncello is a noble instrument in the hands of Heinrich Warnke, who is a valuable acquisition to the Boston Symphony Quartet, as well as to the Boston Symphony Orchestra, of which he is first cellist. One of the most interested auditors at the quartet concert in question was Wilhelm Gericke, conductor of the Boston Symphony Orchestra, who greeted each number with generous hand clapping. The program was as follows:

Quartet, for two Violins, Viola and Violoncello, in A major, op. 41, No. 3.....Schumann
Trio, for Piano, Violin and Violoncello, in F major, op. 18.....Saint-Saëns
Quintet, for two Violins, Viola and two Violoncellos, in C major, op. 163.....Schubert

The concerts in the series of the artist course of the Faeltten Pianoforte School have become a feature in the musical life of Boston. The third in the series was given Tuesday evening before a cultured audience that completely filled Huntington Chambers Hall. The program was an excellent one, representing Mozart, Chopin and Dvorák. The performers were the Olive Mead Quartet, of New York, and Louella W. Dewing, pianist, of Boston. The excellent work of Olive Mead and the other ladies who comprise the quartet is sufficiently known in Boston. The quartet has gained by constant playing. The performance which they gave of the Mozart Quartet in G major and their participation in the Dvorák Quintet showed fine appreciation and sensitive treatment of what these composers have entrusted to the various instruments. It was indeed excellent quartet playing. The performance of a group of Chopin numbers by Louella W. Dewing was a genuine surprise. First appearances before a general public are seldom sustained by such authorization and convincing interpretations as those which Miss Dewing succeeded in impressing on her work. She certainly has received a splendid preparation for a career in public. The concert in question gave her opportunity to exhibit her accomplishments as an ensemble player and as a soloist. She proved beyond doubt that she possesses exceptional talent, individuality and also magnetism. These characteristics, placed on a thorough education, should carry her to high spheres. The program was as follows:

Quartet, in G major, for two Violins, Viola and Violoncello.....Mozart
Piano Solo.....Chopin
Quintet, in A major, op. 81, for Piano, two Violins, Viola and Violoncello.....Dvorák

The Hoffmann Quartet gave the second concert of the season at Potter Hall on Tuesday evening, the assisting artist being Grace Wethern, pianist. The program was as follows:

Quartet, E flat major.....Carl von Dittersdorf
Second Piano Trio, op. 73 (First Time).....A. Arensky
Quartet, op. 51, No. 2, A minor.....Johannes Brahms

The major interest of the evening attached to the trio by Arensky, which received its first performance here. The Hoffmann Quartet is adequate and its work is of the most enjoyable nature, and there is no reason why this earnest quartet of instrumentalists should not attain to a lofty pinnacle of polish and reputation, which is already well merited. Miss Wethern handled the piano portions of the program with consummate ease, and the audience seemed to appreciate her work. The Hoffmann Quartet will give the third concert of the series on Thursday evening, February 8.

The Kneisel Quartet rendered the following program at Chickering Hall this afternoon on the occasion of the tenth Sunday chamber concert organized by Chickering & Sons under the direction of H. G. Tucker:

Quartet, in E flat major.....Mozart
Quartet, Andante comodo, from Quartet, in E flat major, op. 53.....Georg Henschel
Quartet, in E minor, Aus meinem Leben.....Smetana

The eleventh rehearsal and concert of the Boston Symphony Orchestra, on Friday afternoon and Saturday evening, were signalized by the following program, with Willy Hess, concertmaster, as soloist:

Overture to Hiawatha.....Rubin Goldmark
Concerto, in D major, for Violin, op. 61.....Beethoven
Till Eulenspiegel's Merry Pranks, op. 28.....Strauss
Symphony, No. 2, in D major, op. 73.....Brahms

There will be no Boston concerts by the Boston Symphony Orchestra next week, as this organization will be out of town playing at Philadelphia, Washington, Baltimore, New York, Brooklyn, Hartford and Springfield all next week and up to the evening of January 16. It will be interesting to note that last evening's concert in Boston marked the 2,338th performance of the Boston Symphony Orchestra. W. E. Walter, the genial press representative of this organization, has returned to his desk at Symphony Hall after an out of town pilgrimage in the interest of the advance work for next week's road engagements of Mr. Gericke's aggregation of ninety-six musicians.

The Thursday Morning Musical Club presented a comprehensive program of vocal and instrumental music at Potter Hall last Thursday morning, this being the first concert of the nineteenth season. Fanny T. French, the efficient president of this organization, is an important factor in the success of the same, her untiring efforts, always being in evidence. Agnes Gardner Eyre contributed a set of beautifully rendered piano solos, as follows:

Prelude, op. 28, No. 17.....Chopin
Romanse.....Grunfeld
Etude, en forme de Valse.....Saint-Saëns

Agnes Gardner Eyre.

(T. M. M. C., 1899.)

Miss Eyre is the piano soloist on the present tour with Jan Kubelik, violinist, and she has rejoined that artist at Buffalo. Miss Eyre has many friends in Boston, where she is held in esteem, and she graduated from the New England Conservatory of Music, under Prof. Carl Stasny, in 1899. She went abroad and continued her studies with Leschetizky, and now holds a coveted position among the lady pianists of New York. Miss Eyre was tendered a reception and tea by her cousin, Octavia Dupee, on Thursday afternoon last, at 1073 Beacon street, Boston.

Alfred Reisenauer gave two great programs of piano music Wednesday and Saturday afternoons at Jordan Hall. As the work of this virtuoso is too well known to require a treatise on the same, it is but necessary to publish the appended programs presented in Boston:

WEDNESDAY AFTERNOON, JANUARY 3.

Fantasia, C major, op. 15, Wanderer.....Schubert
Sonata, B minor, op. 58.....Chopin
Polonaise, C major, op. 89.....Beethoven
Two Lieder ohne Worte, Frühling and Spinnerlied.....Mendelssohn
Mazurka, C sharp minor, op. 30, No. 4.....Chopin
Impromptu, G flat major, op. 51.....Chopin
Two Paganini Etudes, G minor and G sharp minor, La Campanella.....Liszt

SATURDAY AFTERNOON, JANUARY 6.

Praeludium and Fugue, D major, from Wohltemperiertes Clavier, Bach
Pastorale and Capriccio, E minor, E major.....Scriabin
Theme with Variations, E major, The Harmonious Blacksmith, Handel
Grande Fantaisie, Presto, C major.....Haydn
Rondo alla Turca, A minor.....Mozart
Die Wuth über einen verlorenen Groschen ausgetobt in einer Caprice, G major.....Beethoven
Carnaval, Scènes mignonnes sur quatre notes, op. 9.....Schumann
Prélude. Pierrot. Arlequin. Valse noble. Eusebius. Florestan. Coquette. Réplique. Papillons. Lettres d'ansantes. Chiarina. Chopin. Estrella. Reconnaissance. Pantalón et Colombine. Valse Allemande (Paganini). Aveu. Promenade. Marche des Davidbündler. Contre les Philistins.

Nocturne, E major, op. 63, No. 11.....Chopin
Mazurka, D major, op. 38, No. 11.....Chopin
Berceuse, D flat major, op. 51.....Chopin
Etude, G flat major, op. 25.....Chopin
Chant Polonais, G major, The Maiden's Wish.....Chopin-Liszt
Rhapsodie Hongroise, E major.....Liszt

Reisenauer stirred his Boston audiences to unusual pitches of enthusiasm, and the Boston critics regard him one of the giant pianists and a great exponent of the Liszt school.

The completion of the December playing test at the Faeltten Pianoforte School showed that 339 students took part.



ELLISON

VAN HOOSE

PERCY HEMMUS

RUDOLPH

PIANIST.

MASON & HAMLIN Piano
used exclusively

CANZ

TENOR

Engaged with Philadelphia, Winneapolls, and
St. Paul Choral Societies. Recital Oberlin
College and Leading Spring Festivals.

Direction: LOUDON G. CHARLTON
Carnegie Hall, New York

BARITONE

THE CAMERON

126th St. and
St. Nicholas Ave.
NEW YORK CITY
PHONE, 2526 MORRISIDE

AMERICAN TOUR, OCTOBER TO APRIL

New York Symphony Orchestra, New York, Felix Weingartner, Conductor, Feb. 4 and 5
New York Symphony Orchestra, Chicago, Felix Weingartner, Conductor, Jan. 21
Pittsburg Orchestra, Pittsburg, Feb. 2-3

Boston Symphony Orchestra, Boston, March 23-24

For Open Dates Address F. WIGHT NEUMANN, Manager, Kimball Hall, Chicago

of whom 189 have been selected for solo work in the mid-winter series of seventeen recitals during January and February. Each program will also embody two or three ensemble pieces performed by several students on a number of pianos. The school was closed for the Christmas vacation during the last week of December and reopened Monday, January 1, for the new term. Mr. and Mrs. Reinhold Faeltgen spent a portion of the holidays in New York city, where quite a colony of pupils have been formed by George F. Granberry and Mabel French, former instructors of the Faeltgen School.

The following editorial appeared in the Boston Herald of Saturday, January 6, and it is quite apropos of the chorus strike at the Metropolitan Opera House. The Herald takes a practical view of the domestic welfare of womankind, as is evidenced by the comment, which reads as follows:

I started in as a chorus singer, at \$15 a week, ten years ago. Now I know some sixty operas, and can sing in five languages, and I am still getting \$15 a week. So it is with all of us. That is the pathetic plaint of one of Herr Conried's striking chorus singers. The most obvious moral to this complaint is that the thousands of young women who join the choruses for a livelihood had better stay at home, help their mothers and get married. There doesn't seem to be much hope for nine-tenths of them in the operatic business.

Mary A. Hanson, instructor of singing in the public schools of Marblehead, Mass., died in that city, January 3, of cancer, at the age of fifty-five years.

The Boston Orchestral Club, Mrs. Richard J. Hall president and Georges Longy conductor, appeared in the first concert of the season last Tuesday evening at Jordan Hall, before a fashionable and enthusiastic audience. The orchestral pieces were as follows: Guiraud's "Fantastic Chase," Faure's "Pavane," Massenet's "Mystic Pastoral," "Cigarette Waltz" from Lalo's "Namouna," Spork's legend for saxophone and orchestra (Mrs. Hall saxophone), prelude to Bruneau's "L'Ouragon," Tiersot's "Folk Songs," Charles Gilibert, baritone, sang Faure's "Berceaux," the serenade from "Don Giovanni," Vidal's "Ronde Infantine," Tremisot's "Novembre," the "Aubade" from "Roi d'Ys," and Weckerlin's "Verdunnette."

The orchestral pieces were all given for the first time in America. The singing of Mr. Gilibert was keenly enjoyed and his masterly baritone voice was in excellent form

for all demands. He is a favorite in Boston, and his appearance on a program is always regarded as a special treat. The Boston Orchestral Club was founded in 1899 as a high class amateur orchestra. Last April the club announced its intention of disbanding on account of the growing expenses and lack of sufficient subscribers to the concerts, but many of the earnest members decided that the club should not die, and persuaded Mrs. Hall to act as president for another season. It was also decided to admit the general public to the concerts; therefore the concert of last Tuesday evening inaugurated the new arrangement of playing before a regulation audience, and the experiment seems to have been successful. Mrs. Hall handles the saxophone in a clever manner, this instrument being difficult to play and seldom heard in solo work. As a rule, the saxophone is an unsatisfactory instrument, because of the fact that many performers pay too much attention to technic rather than to the mellow tone effect of the lower register. Conductor Longy is the first oboist of the Boston Symphony Orchestra and conductor of the noted Longy Club, comprised of woodwind performers.

The Apollo Club, of Boston, was heard in the second concert of the season last Wednesday evening. Heinrich Warnke, solo cellist of the Boston Symphony Orchestra, assisted with solos by Boccherini, Bach and Popper. The program consisted of Gericke's "Awake, My Pretty Dreamer," Warren's "Slumber Song," Brahms' "Farewell, Faint Heart," finale of the first act of Wagner's "Parsifal," arranged for a chorus of sixteen voices, full chorus, piano and organ; Foote's "Bedouin Love Song," Dregert's "Rosebud," a Dvorak "Folk Song," Gernsheim's "Salamis," for baritone and chorus, with piano and organ accompaniment. The performance was enjoyed by a full and enthusiastic house, and Conductor Mollenhauer was warmly greeted at the conclusion of each number.

The People's Choral Union of Boston will give its mid-winter concert Sunday, January 14, at 3 p. m., in Jordan Hall. The following program will be presented: Gounod's "Gallia," Tennyson's "Crossing the Bar," by Barnby; Kipling's "Recessional," by Schaeffer; two selections from "Naaman," "Thanks, Grateful Thanks," and "With Sheathed Swords," and the "Hallelujah Chorus," from "The Messiah." The chorus will be assisted by the Boston Festival Orchestra Club, S. B. Whitney, the organist and choir director of the Church of the Advent, and Charlotte

Gaines, soprano soloist at the Shawmut Congregational Church.

The Piedmont Quartet, consisting of Mrs. Lister, Edith Castle, Walter Knowles and Mr. Blount, gave an enjoyable musical program at the New Year's reception at Piedmont Church, Worcester, Mass., last Monday evening. Walter Young, organist of the church, played the accompaniments.

An interesting and ambitious piano recital was given by Wesley Weyman at Steinert Hall Thursday evening. The program follows:

Capriccio, Sopra la lontananza del suo fratello diletto... Bach
Ballade, in Form von Variationen ueber eine Norwegische Melodie, op. 24... Grieg
Tre Intermezzi, op. 117, No. 11; op. 117, No. 2; op. 76, No. 3... Brahms
Rhapsodie, op. 79, No. 1... Brahms
Trois Etudes, op. 10, No. 3; op. 10, No. 7; op. 10, No. 11... Chopin
Scherzo, op. 39... Chopin
Abendlied, op. 85, No. 12... Schumann
Nachtstueck, op. 20, No. 4... Schumann
Du bist Wie Eine Blume... Schumann
(Arranged by Clara Schumann.)
Rigoletto Paraphrase... Verdi-Liszt

Mr. Weyman is a Bostonian, having graduated from Harvard College in 1898, and is now associated with the Loeb Conservatory in New York city. He was invited to play before the Harvard Musical Association in Boston on Friday evening, December 29, when he presented a program of works by Rameau, Chaminade, MacDowell, Elizabeth Cheney, Moszkowski, Chopin, Liszt, et al.

Arthur P. Schmidt, the Boston music publisher, is in Europe on a business trip, and is expected home about January 20.

The New England Conservatory of Music announces an organ recital to be given by Henry M. Dunham at Jordan Hall, in the Conservatory Building, next Thursday evening. The program will be a comprehensive one.

Madame Sembrich will give a varied program of songs at Symphony Hall next Saturday afternoon, under the local direction of L. H. Mudgett. The list comprises old opera airs and songs, classical German lieder and modern miscellaneous works.

Marion Merrill, soprano, and a pupil of Clara E. Munger, gave an interesting song recital Saturday afternoon at the

The WILLIAM L. WHITNEY International School for Vocalists and Pianists

ANNOUNCES THE TRANSFERENCE OF SIGNOR

RAFFAELLO PANZANI

Member of the Academy of the Royal Institute of Music in Florence

FROM THE FLORENCE TO THE BOSTON SCHOOL

This is considered by Mr. Whitney the most important addition that has yet been made to Boston's Voice Teaching Coterie. Signor Panzani's many years of arduous and successful teaching in Paris and in London, during which time many of the well-known artists—Mme. Melba, M. Plancon and others—have studied or prepared roles with him, have given him an almost unmatched experience and a knowledge of the different schools which will be of immense advantage to the students who avail themselves of his unique services. Singers preparing recital programs are advised to do this work with Signor Panzani, whose extensive repertoire and remarkable ability as an accompanist make him invaluable in this work.

SCHOOL of OPERA

AN IMPORTANT PART OF SIG. PANZANI'S WORK WILL BE THE OPERA CLASS

Musical Director, SIG. R. PANZANI Action, M. DARMAND

Mr. Whitney believes that the vexed question of an Opera School has at last been solved by the union of these two experienced men. Proper attention to both branches is thus insured, and the voice has the utmost consideration.

ACADEMY OF MUSIC, PHILADELPHIA
Monday Evening, January 8, at 8.15.

Goldmark, Overture, "Hiawatha."
Strube, Concerto for Violin.
Tchaikowsky, Fantasia, "Francesca da Rimini," op. 32.
Brahms, Symphony No. 2, in D major.
Soloist, Mr. T. Adamowski.

NEW NATIONAL THEATRE, WASHINGTON
Tuesday Afternoon, January 9, at 4.30.
Schumann, Symphony No. 1, in B flat major.
Bruch, Concerto for Violin.
Bach, Pastorate, from Christmas Oratorio.
Liszt, Symphonic Poem, No. 2, "Tasso: Lament and Triumph."
Soloist, Professor Willy Hess.

THE LYRIC, BALTIMORE
Wednesday Evening, January 10, at 8.15.
Schumann, Symphony No. 1.
Weber, Concertstück for Piano.
Strauss, "Till Eulenspiegel."

Elgar, Overture, "In the South."
Soloist, Mr. Alfred Reisenauer.

CARNEGIE HALL, NEW YORK
Thursday Evening, January 11, at 8.15.
Goldmark, Overture, "Hiawatha."
Weber, Concertstück for Piano.
Tchaikowsky, Fantasia, "Francesca da Rimini," op. 32.
Brahms, Symphony, No. 2, in D major.
Soloist, Mr. Alfred Reisenauer.

BAPTIST TEMPLE, BROOKLYN
Friday Evening, January 12, at 8.15.
Mendelssohn, Overture, "Calm Sea."
Beethoven, Symphony, No. 6, "Pastoral."
Weber, Concertstück for Piano.
Humperdinck, "Die Königskinder."
Liszt, Symphonic Poem, No. 2, "Tasso: Lament and Triumph."
Soloist, Mr. Alfred Reisenauer.

CARNEGIE HALL, NEW YORK
Saturday Afternoon, January 13, at 2.30.

Schumann, Symphony No. 1.
Spohr, Concerto for Violin.
Strauss, "Till Eulenspiegel."
Elgar, Overture, "In the South."
Soloist, Professor Willy Hess.

FOOT GUARD HALL, HARTFORD
Monday Evening, January 15, at 8.15.
Goldmark, "Hiawatha."
Grieg, Concerto for Piano.
Liszt, Symphonic Poem, No. 2, "Tasso: Lament and Triumph."
Brahms, Symphony No. 2, in D major.
Soloist, Mr. George Proctor.

COURT SQUARE THEATRE, SPRINGFIELD
Tuesday Evening, January 16, at 8.15.
Goldmark, "In the Spring."
Strube, Concerto for Violin.
Liszt, Symphonic Poem, No. 2, "Tasso: Lament and Triumph."
Tchaikowsky, Symphony No. 2.
Soloist, Mr. T. Adamowski.

For particulars address the Secretary of the William L. Whitney International School of Music
Symphony Chambers, 246 Huntington Avenue, Boston (opposite Symphony Hall).

studio of Miss Munger in the New Century Building, 177 Huntington avenue, before a select audience of invited guests. Miss Merrill has a bright future before her. Her voice is full, rich and round, and she sings with expression. Miss Merrill, aside from possessing vocal powers, is liberally endowed with a stately presence, which adds greatly to the charm of her voice. The program, which was as follows, included three songs which were rendered here for the first time: "Villanelle," by Hüe; "A des Oiseaux," by Hüe, and "Chiudetevi Begli Occhi," by Vannini. The other numbers were: "Lenz," by Hildach; "Winterweih," by Strauss; "Mon Desir," by Nevin; "Roses d'Hiver," Fontenailles; "Soupir," by Du Parc; "Rosa," by Tosti; "Visione Veneziana," by Brogi; "Give Love Thy All," by Douti; "There's No Spring but You," by A. L.; "Arcadie," by Lang; "Cupid at the Ferry," by German. At the conclusion of the exacting list, Miss Merrill was urgently required to respond to an encore in the form of a pleasing rendition of "My True Love Hath My Heart," by Manney. Kathryn Lincoln officiated most efficiently at the piano as accompanist.

Another talented pupil of Miss Munger is Viola Davenport, who sang at the "gentlemen's night" at the Woman's Club, of Everett, on Friday evening, January 5. Miss Davenport was heard in a group of songs consisting of "The Nightingale Song," by Nevin; "Because," by d'Hardelet; "Spring," by Henschel, and the "Romeo and Juliet" waltz, by Gounod. This young lady possesses a lyric soprano voice of splendid carrying capacity, backed by temperament and ambition. She is studying operatic roles and should be very successful in this line of work, as she is equipped with a good stage presence and a decidedly snappy French air. The writer can imagine an ideal Mimi, the heroine of Puccini's "La Bohème," in this talented young lady.

C. W. Thompson, the well known music publisher, of 13 West street, Boston, is convalescing after a slight attack of pneumonia, which has confined him to his home for the past two weeks.

Anna Miller Wood, mezzo contralto, appeared with success as soloist with the Boston Symphony Orchestra at Providence, R. I., last Thursday evening. Miss Wood was splendidly received and reports tell of fine work on her part. Miss Wood is entertaining a large class at her studio in the Pierce Building, Copley square, Boston, this season. She is one of the typical energetic Californians who has attained deserved success in the Eastern field.

The William L. Whitney International School for Vocalists and Pianists announces the transference of Signor Raffaello Panzani, member of the Academy of the Royal Institute of Music in Florence, from the Florence, Italy, to the Boston school. Mr. Whitney considers Signor Panzani the most important addition ever made to the voice teaching coterie of Boston. This noted musician will give much attention to the opera class at the Whitney school, which section will have M. Darmand for action.

Karl Griener will appear in a cello and song recital at Steinert Hall, on Thursday evening, January 18. Mr. Griener will be assisted by Louis V. Saar, the New York pianist and composer, in playing the latter's 'cello sonata, op. 49 in C minor. Arthur Griffith Hughes will appear in songs by Schubert, Tschaiowsky, Mrs. Beach and Fielitz. Mr. Griener will close the concert with his own Hungarian rhapsodie.

The New York Symphony Orchestra will appear in Boston at Symphony Hall on Wednesday evening, January 17, under the conductorship of Felix Weingartner, and on Thursday afternoon, the 18th, under Walter Damrosch, with Rafael Joseffy, pianist, as soloist. Two big programs will be presented and the musical fraternity of Boston is astir over the coming events.

The Kneisel Quartet will appear at Potter Hall next Tuesday evening, assisted by Rudolph Ganz as soloist. This will be the first Boston appearance of this pianist.

Sousa and his band will appear at Symphony Hall on

Wednesday afternoon and evening of the coming week, and these will be the only Boston concerts by this organization this season. The advance sale indicates that Boston lovers of martial music have lost none of their interest in Sousa's band.

HERBERT I. BENNETT.

E. Presson Miller's Season.

E. Presson Miller is having a particularly busy season, and at his studio every day in the week may be found many pupils who are enthusiastic in their work. At his critical class, which meets every Wednesday afternoon, may be heard more than the usual number of beautiful voices, which are being carefully trained. At this class particular attention is paid to tone production, diction, style and appearance of each pupil. It is of exceptional benefit to teachers and singers who expect to appear professionally. Among the pupils who have made great progress this year in their art is Evelyn Woodson, of Temple, Tex., who has just returned to her home after several months' study with Mr. Miller. An informal reception and musicale was given in her honor just before she left, when she made a delightful impression with her brilliant coloratura singing. She goes to resume her work as soprano soloist and director of a prominent church choir, also to teach, until fall, when she will return to continue her studies with Mr. Miller. At the musicale there were a number of fine voices heard, among them being Miss Smith, Miss Lovell, Mrs. Inge, Miss Pierce, Miss Pearce, Miss Johnson, Mr. Walton, Mr. Metzloff and Mr. Birness. During the past month Mr. Miller has tried a large number of exceptionally promising voices, and the beginning of the new year has found many new faces at his studio.

Corinne Welsh at York.

Corinne Welsh, the well known contralto, was engaged this week by Joseph Pache (director of the Oratorio Society of Baltimore, Md., and York, Pa.) to sing in the "Redemption" at York on January 25. Miss Welsh's work this winter has had the usual warm recognition from press and public to which she has become accustomed wherever she appears.

VEGARA STUDIOS OF MUSIC

OPERA AND ORATORIO SCHOOL

VOICE, PIANO, VIOLIN—THEORY—DRAMATIC ART

SIGNOR LEONARDO VEGARA, VOICE SPECIALIST, refers to the following pupils: Miss Olive Fremstad, Miss Corinne Welsh, Miss Ellen Beach Yaw, Signorina Berta Ricci, Signorina Tersina, Rollieri, Mons. F. X. Mercier, Mr. Albert Parr, Mr. William Beard, Jr., and many others of prominence.

VEGARA STUDIOS OF MUSIC - 1700 Broadway, New York



Wellington

DRAMATIC SOPRANO

R. E. JOHNSTON, Manager,
St. James Building, N. Y. City

NOTICES:

Few will forget Mme. Wellington; a dramatic soprano of tremendous range and power. She created a sensation and was favored with many recalls.—London Daily News.

Mme. Wellington possesses a perfect vocal instrument of exquisite quality, and although her phenomenal range and the bell like tones of the upper register are superb, she leaves nothing to be wished for in her beautiful, mellow lower tones.—London Daily Standard.

Her musical interpretations and purity of tone entitled this gifted artist to the consideration which her audience accorded her.—London Echo.

With a phenomenal range and an organ of great power, Mme. Wellington possesses a birdlike perfection of technic which enthralled her audience.—London Daily Leader.

KNABE PIANO USED EXCLUSIVELY

Mme. MARY DUFF

PUPIL OF MANUEL GARCIA

Will receive a limited number of pupils who desire their voices properly placed and a perfect technical training for the Italian Opera. Address: 10 West 36th Street, New York

BESSIE
MAY

SONG AND
ORGAN RECITALS.

FOR TERMS OR LESSONS, ADDRESS

E.M. BOWMAN, PIANO, THEORY AND ORGAN STUDIO,
STEINWAY HALL, NEW YORK.

CONTRALTO:
ORATORIO
RECITAL
CONCERT

BOWMAN

EDW.
M.

FRANCIS ROGERS

BARITONE

DIRECTION

LOUDON G. CHARLTON

RESIDENCE

45 W. 45th St., New York

IMPORTANT!

TO ARTISTS, TEACHERS, MANAGERS, PIANO DEALERS
PUBLISHERS, MUSIC STORES, CONSERVATORIES

THE
1905-6

AMERICAN MUSICAL DIRECTORY

TEN THOUSAND ADDRESSES, United States and Canada

MUSICAL SOCIETIES, ARTISTS, TEACHERS,
CONSERVATORIES, ORCHESTRAS, BANDS, ETC.

DELIVERED ON RECEIPT OF \$2.50

LOUIS BLUMENBERG, Publisher
417-419 St James Building, New York

ESTABLISHED
1853



Incorporated
1905

AMERICAN
MANDOLINS

AMERICAN
GUITARS

CHICAGO.

Chicago, Ill., January 6, 1906.

THEODORE THOMAS—born October 11, 1835; died in Chicago January 4, 1905—was appropriately remembered on January 5 and 6 by the orchestra which he founded and which still bears his name. It was in keeping with this memorial that the soloist of the occasion, the distinguished organist, Wilhelm Middelschulte, was a resident of Chicago, where the late master was at home and gave his services during many of the best years of his life. As a special tribute to Theodore Thomas' memory, Mr. Stock had arranged for wind instruments, harp and kettledrums the hymn for male voices a capella which Richard Wagner wrote in 1844 on the reinterment of the body of Carl Maria von Weber. From the very first notes of the stately passacaglia, played on the pedals of the great organ, to the last cadence of the Strauss tone poem the readings were marked by sincerity betokening the debt which this community so willingly acknowledges to Theodore Thomas. The entire program was as follows:

Passacaglia and Fugue, C minor, for Organ Solo.....Bach
ChoraleAbert
Symphony, No. 3, Eroica, E flat, op. 55.....Beethoven
An Weber's Grabe.....Wagner
Siegfried's Death Music, from Die Götterdämmerung.....Wagner
Tone Poem, Death and Transfiguration, op. 24.....Strauss

Owing to the interruption of schedule occasioned by the recent holidays, it has not been hitherto possible to notice the orchestral program of December 29 and 30, when the concertmaster, Leopold Kramer, was the soloist in the Lalo "Spanish" symphony for violin and orchestra. That program began with Mendelssohn's "Fingal's Cave" overture, followed in turn by the Schumann B flat symphony, op. 38, the Lalo composition and Charpentier's orchestral suite, entitled "Impressions d'Italie." Mr. Stock's reading of the Mendelssohn overture was wholly admirable, as he caught the fine mood and full poetic content of the work. So was his playing of the Schumann superlatively musical and accomplished in the full strength of its rugged rhythms and innate force.

Mr. Kramer had in the Lalo symphony a task perfectly to his liking. It is an eminently virile, restless, at times poetic and generally difficult composition. The writing in the last movement calls for so great velocity as to border on the unviolinistic, reminding one of Busoni's pianolike scales in the violin concerto which Henri Petri had the patience to practice and play some years ago in Europe. The scherzando constituting the second movement of this Lalo is quite as trying on account of its mixed bowings and the peculiar style of its phrase. But Mr. Kramer worked through all complications with the apparently easy facility and tonal purity which cause his instrument to be heard at all times during the orchestral performances. The reward of his labor was the hearty recognition of the great public which is so pleased with the work he accomplishes continually at his accustomed place.

The fourth of the orchestra's concerts at Ravinia Theatre was given New Year's night, with Leon Marx as soloist. The orchestra played the Nicolai "Merry Wives" overture, the largo from Dvorák's "New World" symphony, Stanford's first Irish rhapsody, the overture to "Mignon," Schumann's "Träumerei," Mendelssohn's "Spring Song," Johann Strauss' "On the Blue Danube" waltz and Tschai-

kowsky's "1812" overture. Mr. Marx played the second and third movements of the Wieniawski D minor concerto in a manner earning both a fine popular success and the unqualified praise of the musicians. As encore he gave a beautiful rendition of the adagio from Viotti's twenty-second concerto in A minor. At the Ravinia concert on January 15 the English violinist, Otie Chew, will be the soloist. The concerts are arranged by the Music and Dramatic Direction of Chicago, successor to the Chicago Bureau Agency of Music.

Dunstan Collins is announcing that he will open a music school in the Chicago Auditorium September 10. The institution will be an entirely new one, occupying the Auditorium quarters used for a number of years by the Chicago Conservatory. Contracts with many instructors are already existent, and a very strong faculty will be announced within a few days.

The very large audience that came to the Auditorium New Year's night to hear Emma Calvé and her company was well repaid for the visit, since the program proved to be most enjoyable. The principal artist presented some beautiful stanzas from Gounod's "Sappho," the aria from Felicien David's "Perle du Bresil," with flute obligato, and the "Habanera" from "Carmen." It was the unusual privilege to hear a Handel sonata for piano and flute, played in fine Handelian spirit by the pianist, M. Decreux, and the flutist, Louis Fleury. The young violinist, Jeannette Vermorel, had a good share of attention through her performance of the Sarasate "Zigeunerweisen," a romance by d'Ambrosio, and encores following the performance of each. The d'Ambrosio number was especially enjoyable through the broad musical impulse the young artist showed. Her general technical equipment was adequate for the presentation of her numbers, and there was a refinement in her playing which showed her to be a talent of high order.

The lyric tenor, Berrick von Norden, sang an aria from Leoncavallo's "Zaza," the Old English "Since My Love" and Bohm's "Ich rief im Wald." He proved to be very musician-like in his treatment of a pure and sympathetic voice. The basso, M. Bouxmann, sang an aria from the Saint-Saëns "Du roi Jean" and Flegier's aria, "Le Cor," earning the same enthusiastic recognition accorded the other assisting artists. The concert was under the local management of F. Wight Neumann.

The piano recital by Walter Spry, played on the last day of the year, served to introduce to a Chicago audience a very interesting prelude and fugue by Hans Huber and a melodious "Gondola Song" by Balakirew. The other material presented included the Schumann symphonic studies, op. 13, the Mozart D minor fantasia, the Brahms B minor rhapsodie; the op. 10, No. 8 etude and the polonaise, op. 53, by Chopin; Lechietzky's "Fireflies," Bruno Oscar Klein's "American Serenade" and Liszt's twelfth rhapsodie. The Huber prelude is well named, as it is largely given to passages of recitative and material of such improvisatorial style as to seem almost like free preluding. The fugue contains very attractive music, and the entire work was so well suited to Mr. Spry that it became one of his best performances of the afternoon.

The artist's nature does not show as an essentially emotional one, but a very good musicality is there instead. Aside from the Huber composition, Mr. Spry was as well at home in the Brahms rhapsodie and the Chopin polonaise as anywhere on the program. But the Schumann and Liszt numbers showed great care in the preparation, and the whole impression of the recital was that of a conscientious artist who was well equipped for his work. This recital was also under the management of Mr. Neumann.

The Englewood Scottish Club, now in its eighth year, gave its annual Hogmanay concert in the new Masonic Temple, Englewood, December 29. Hogmanay is the Scotch term for the last day of the year. The concert was given earlier because Hogmanay was Sunday. The musical numbers included bagpipe solos, hornpipes and Irish jigs, but the weight of the program lay with four young vocal artist pupils of Clement H. Shaw. These singers were the sopranos, Bertha M. Grinnell and Fanny Lucas; the tenor, F. O. Frederickson, and baritone, Hugh C. Anderson. Songs on poems by Burns, Scotch folk songs by anonymous composers and Vogrich's quartet, "Loch Lomond," figured largely on the program. In nearly every instance the singers treated their voices exceptionally well, only Miss Lucas showing a disposition to sing rather too broadly, thereby producing a certain effect of hollowness and making the organ more difficult to control. She sang the Blockley ballad, entitled "Jessie's Dream," and "Flora MacDonald's Lament," by Neil Gow. Mr. Anderson's voice is a baritone of attractive quality, and in addition to his good use of it he leaves the impression of a musically routinized singer. Mr. Frederickson's voice is a sympathetic tenor, not large, but capable of giving considerable pleasure in the presentation of such songs. Miss Grinnell's voice is a light soprano, developed equally in the lower and higher range and used with fair resource of vocal color.

The piper of the occasion was William Gunn, whose skill seemed fully adequate. The bagpipe is not played often enough in Chicago to develop the average writer's technic for its criticism. But it was observed in one selection that there was a six-four-two chord badly in need of resolution that was never granted. Of course, that was evidently the oversight of the composer. Much enthusiasm prevailed and encores were demanded with clock-like regularity.

Four manuscript songs by the young Chicagoan, Harold E. Hammond, were presented at a private recital Thursday evening by Minnie Fish-Griffin, the composer playing the piano parts. These songs were "Dedication" and "Love in the Heart," on poems by Bourdillon; "Proposal," on a poem by Bayard Taylor, and settings to three little poems by Emily Dickinson, under the titles, "A Word," "A Rose," "A Prairie." Mr. Hammond, who has written about thirty unpublished songs, is continuing his study of composition at Yale University under Horatio Parker. The selections presented by Mrs. Griffin were written some years ago. The first above named is the weakest of the group. Though it has a fine piano score, the vocal part is uncertain in its leading and apparently aimless. The second and third have good melodies for the voice, while maintaining the high character in the piano parts. The three settings of the Dickinson poems are genre pieces of splendid invention and beautiful musical color. Mr. Hammond played the piano parts to these and a dozen songs that preceded them in a most musician-like manner.

The "Polacca," from Thomas' "Mignon," also Schubert, Brahms, Tschaiowsky, Strauss and Horatio Parker songs

CHICAGO ADVERTISEMENTS

COLUMBIA The "Progressive School."
Music, Acting, Elocution. **SCHOOL OF KIMBALL MUSIC.**
HALL.

Jackson Blvd. and Webster Ave., Chicago.
Call or write for handsome catalogue, mailed free

ARTHUR M. BURTON,
BARITONE.
Fine Arts Building, Chicago.

CAROLYN LOUISE WILLARD
PIANIST.
Address: Bush Temple, Chicago.

WALTER SPRY
PIANO SCHOOL

WALTER SPRY, Director
FINE ARTS BUILDING, CHICAGO

KARLETON HACKETT,
TEACHER OF SINGING,
Kimball Hall, Chicago.

CHARLOTTE DEMUTH-WILLIAMS,
VIOLINIST.
Recitals and Solo Appearances with Orchestra.
1344 Lawrence Avenue, Chicago.

TWENTY-SECOND YEAR.
1904-1905.
Mrs. REGINA WATSON'S SCHOOL
for the
HIGHER ART OF PIANO PLAYING.
297 Indiana Street, Chicago, Ill.

GLENN DILLARD GUNN,
BERNYA BRACKEN GUNN,
Pianists.
200 Michigan Ave CHICAGO, ILL.

HOWARD WELLS,
PIANIST.
Fine Arts Building, Chicago.

MARY PECK THOMSON,
SOPRANO,
620 Fine Arts Building, CHICAGO.

HANS SCHROEDER
BARITONE
Personal Address,
202 Michigan Boulevard
CHICAGO, ILL.
MANAGEMENT
J. E. FRANCKE,
Steinway Hall, N. Y.

MARY WOOD CHASE,
CONCERT PIANIST.
Address all communications to
Hyde Park Hotel, CHICAGO.

CLARENCE DICKINSON
CONCERT ORGANIST.
LECTURE RECITALS.
678 Fine Arts Building, Chicago.

ARTHUR BERESFORD,
BASS-BARITONE.
Oratorio, Concerts and Recitals. Vocal Instruction; Coaching in Oratorio a specialty.
708 Fine Arts Building, Chicago, Ill.

WM. H. PONTIUS,
Teacher of Voice and Artistic Singing.
Repertoire, Harmony and Composition.
Studio: Dubuque, Ia.

THE CHICAGO BUREAU AGENCY OF MUSIC, 813 Fine Arts Building, announces the Exclusive Direction, Season 1906
ARNOLD DOLMETSCH
THE GREATEST LIVING AUTHORITY
Music of the 15th, 16th, 17th and 18th Centuries. Played upon the instruments for which they were written. Assisted by
MRS. MABEL DOLMETSCH, MISS KATHLEEN SALMON
Western Tour—January and February. For Terms and Dates Address 813 FINE ARTS BUILDING

were among the other selections. Mrs. Griffin was in superb voice and gave a rendition of the polacca that was practically faultless in every note of its great difficulty. Through it all she kept the manner of an artist in complete repose, feeling safety in her well tried vocal and artistic resources. The recital was given at the home of Mr. and Mrs. Charles F. White, 4742 Grand boulevard.

The Ravenswood Musical Club, under the direction of Curtis A. Barry, gave a concert of sacred music December 31 in the Ravenswood Congregational Church. The assisting artists were the soprano, Lillian French Read; contralto, N. Louise Harrison; tenor, Ernest O. Todd; basso, John T. Read, and the organist of Plymouth Congregational Church, William E. Zeuch. The club sang Gounod's "Gallia," P. C. Lutkin's "Christmas Hymn," Sullivan's "O Gladsome Light," and parts of Handel's "Messiah." The Christmas hymn by Mr. Lutkin was sung by a double quartet of the club members, including Josephine Reynolds, Mrs. A. H. Stewart, Jessie Bate, Mrs. R. B. Wilson, J. S. Fearis, E. G. Furbush, William Newey and Irving Hamlin. Mr. Lutkin was for some years active director of the club, and he is still honorary director.

The chorus sang with fair precision in the various numbers, and only in the florid parts of such as "For Unto Us" was it possible to note their slight lack of feeling for the music. The singing of Mrs. Read was greatly enjoyed for her beautiful conception of the soprano parts. Miss Harrison is a young contralto who graduated last year from the Chicago Musical College. Her voice is one of splendid material and she sings like a woman of real talent. Mr. Todd sang the one recitative and aria, "Comfort Ye My People." His voice is one of good resonance, produced very commendably with only a disposition to darken the tone, making the pitch difficult to determine. Mr. Read's voice is one of splendid material, generally well poised and potent. The soloists, the chorus and the director were much indebted to Mr. Zeuch for musicianlike treatment of the organ score.

The first of the four recitals planned for the soprano, Ada Adams, was sung January 4 at the home of Mrs. Tyson, on Goethe street. The program contained thirteen beautiful songs, with three by Franz, two each by Massenet and Hugo Wolf, and one each by Hahn, Bemberg, Vannuccini, Puccini, Secchi and Mackenzie. The French and Italian songs were remarkably effective without exception, and on account of their class the Mackenzie song was not impressive enough to follow and close so beautiful a program. But here Miss Adams confronted the same difficulty that confronts every recital singer, to find English songs of good enough class to keep company with the best of other schools. Miss Adams' singing of the program was greatly enjoyed by all those present, and she sang encores in response to demands. Marx E. Oberndorfer played the accompaniments in a thoroughly tasteful manner.

Pupils of William H. Pontius at Dubuque gave a recital in December, with the assistance of the violinists, Mr. Manger, Miss Briggs and Mr. Culbertson. The twenty-five composers represented were: Alilisen, Hammond, Godard, de Koven, Ogden, Meyer-Helmund, Pontius, Handel, Mozart, Hawley, Schubert, d'Hardelot, Wood, Massenet, Elgar, Von Fielitz, Chaminade, Beach, Johnson, Coleridge-Taylor, Rubinstein, Delbruck, Hahn and Woodman. Mr. Pontius' "Faithfulness," "Nina Bella," "When the Robin Pipes" and "The Celestial City" were presented. The last named number was sung by six sopranos in unison with an

obligato by three violins, also in unison. The recital was given in the Pontius studios at Main and Ninth streets, and the occasion was made a very enjoyable event socially. The pupils who sang were Helene Edwards, Ethel Lynn, Ada Willmers, Georgia Grigg, George A. Gibbs, Maud Birdine Levan, Ella Stuber, Graham Smith, Norma Schab, Lester Lutfier, Haidee Twiford, Hortense Pontius, Hubert Rider and Adeline Kiene.

The Heinze School of Artistic Piano Playing is preparing to give late in January a notable concert of piano compositions, with orchestral accompaniments, and beginning in February a series of six individual recitals in alternate weeks. In the January concert the organization of Thomas Orchestra men will be under the direction of Mr. Heinze. To this accompaniment Grace Sloan will play the Beethoven G major concerto, Veda Llewellyn will play the Schumann A minor and Isaac Levine will play the Liszt concerto in E flat major.

Marion Green, of Chicago, has been recently elected an honorary member of the Milwaukee Lyric Club, a male chorus under the direction of Daniel Protheroe. He attended their annual reception, held in Milwaukee, January 4. Mr. Green also had the honor to sing on the Riley Day program at Tomlinson Hall, Indianapolis, December 28, when 5,000 people were present. The week of January 8 he is spending in a series of recitals in Iowa.

The American Conservatory is announcing an important recital for Music Hall, Thursday evening, January 18. The pianist Henriot Levy will have the assistance of Adolph Weidig in a rendition of the Brahms sonata, op. 100, for piano and violin. Mr. Levy will play then the Schumann "Carnaval," the F minor ballade, a barcarolle and the B minor scherzo by Chopin, his own romance and scherzino, besides the "Waldestrauchen" and the F major etude by Liszt.

The Saturday afternoon recitals at the Conservatory will be resumed January 13, when the pianist, Theodore Mil-litzer, will play the Mendelssohn variations serieuses, a B flat minor prelude by Otterstrom, a barcarolle and minuet by Mr. Levy and three numbers by Chopin. The violinist William H. Eis will play the Bizet-Hubay "Carmen" fantasia and the contralto Jennie Johnson will sing two groups of songs by Schubert, Mackenzie, Nevin and Walthew. Mrs. Karleton Hackett will be the accompanist.

Among the important events that are in progress this week are William H. Sherwood's appearance with the Theodore Thomas Orchestra, under Mr. Stock, Tuesday evening, at Leon Mandel Hall. He will play the Liszt E flat concerto. Arnold Dolmetsch and his associates are giving a recital for the Chicago Art Institute on the afternoon of January 9, and George Hamlin is singing a recital for the Northwestern University School of Music, at Evanston, January 11. On Wednesday morning Regina Watson is lecturing for the Chicago Woman's Club on "Modern Music and Its Representations." The lecture is accompanied by a number of musical illustrations presented by members of Mrs. Watson's artist piano class. Mrs. Tors, Mrs. Klein, Miss Murphy and Miss Roelte participating.

The bass-baritone, Heathe Gregory, gave a song recital Thursday in Cable Hall, with the assistance of the accompanist, Calvin F. Lampert. The songs were by Fisher, Alling, Lehmann, Gounod, Schumann, Holmes, Wekerlin, Cavillier, Castello, von Fielitz, Miersch, Foy and Loehr. The program also contained an aria from Verdi's "Don Carlos" and the prologue to Leoncavallo's "Pagliacci."

The F. Wight Neumann announcements for early appearances include the joint recital in Music Hall, Sunday afternoon, January 14, by George Hamlin, Elsa Ruegger and Marie Nichols; the concert in Orchestra Hall, Saturday afternoon, January 20, by the New York Symphony Orchestra, under Felix Weingartner, with Rudolph Ganz as soloist; the piano recital in Music Hall, Sunday afternoon, January 21, by Emil Paur, and the concert in Orchestra Hall, Saturday afternoon, January 27, by the New York Symphony Orchestra, under Walter Damrosch, with Rafael Joseffy as soloist.

The child pianist, Milada Czerny, will play a recital in Illinois Theatre, Sunday afternoon, January 14, under the management of the Musical and Dramatic Direction.

The next concert in the series by the Kneisel Quartet will be given in Music Hall, January 17.

THE PERSISTENT INTERVIEWER.

Miss Kober's Success at Galesburg.

Among the many good press notices received by Georgia Kober on her recent tour with the Cincinnati Festival Orchestra, the following is from Galesburg, Ill., where the musical interests have been well advanced for some years:

One of the most genuinely enjoyable numbers of the matinee was the one given by Georgia Kober, pianist. The soloist, who has a very attractive presence, was a favorite with the audience from her first appearance, and her playing subsequently but strengthened the feeling. The Concertstück, by Chaminade, was played with a perfection of technic and magnetic temperament that completely won her hearers. With the brilliancy of tone was ever present a rich, sympathetic quality that continually added a charm to the presentation.—Galesburg Evening Mail.

Rudolf King Praised.

A few additional press notices in praise of Rudolf King, the pianist and accompanist, on the occasion of some song recitals with Signor Campanari, speak for themselves:

Rudolf King, who played all the accompaniments at the recital, displayed exquisite grace of touch and his style was most effective. Self effacement is the most difficult achievement for most accompanists, but a matter of second nature in Mr. King's case.—The Trenton Times.

Rudolf King's accompaniments for Campanari and Roza Zamels were excellent and characterized throughout by absolute clearness of execution and brilliancy of touch, a splendid combination, be it admitted.—The Trenton American.

In Rudolf King, Signor Campanari had a brilliant and always reliable accompanist.—Baltimore Herald.

Schenck and "The Valkyrie."

(From the Boston Transcript.)

Mr. Schenck and his orchestra floated them (the singers) on the sea of excited sound of Wagner's imagining. He kept it in perpetual ebb and flow. It reflected at least some of the myriad tonal lights and shadows that Wagner poured upon it.

Mr. Schenck conducted in an able manner, and deserved, with the others, the curtain calls.—Philip Hale, in the Herald.

HOLMES COWPER, Fine Arts Building, CHICAGO

CHICAGO ADVERTISEMENTS.

HARRISON M. WILD
CONCERT ORGANIST.
Studio 8,
241 Wabash Ave.,
CHICAGO.
Piano and Organ Instruction.

The HEINZE SCHOOL of Artistic Piano Playing.

VICTOR HEINZE, Director.

LESCHETIZKY PRINCIPLES.

Send for Pamphlet, etc.

CHICAGO: Fine Arts Building.

ALLEN SPENCER,
PIANIST. Concerts, Recitals.
Address: KIMBALL HALL, CHICAGO.
UNIVERSITY SCHOOL OF MUSIC,
Fine Arts Building, CHICAGO.
DR. WM. KUNTZE,
Dean and Director.

Sherwood Music School
Fine Arts Building, Chicago
ALL BRANCHES TAUGHT
Faculty includes Wm. H. Sherwood, Arthur Baresford, Holmes Cowper, Lillian French Read, Daniel Protheroe, Adolph Rosenbecker, Shirley Gandell, Dr. Hugh Schusler, Georgia Kober, Eleanor Sherwood, Mme. Serven, Wm. Apmadoc and others. CATALOGUE MAILED FREE.
WM. H. SHERWOOD, PIANIST
Available for Concerts and Lecture Recitals
Address LENA G. HUMPHREY, Manager
713 FINE ARTS BUILDING, CHICAGO

GARNETT HEDGE Tenor
78 Auditorium Building, Chicago
American Conservatory.
KIMBALL HALL BUILDING, Wabash Ave. and Jackson Boulevard, CHICAGO.
THE LEADING SCHOOL OF MUSIC AND DRAMATIC ART IN THE WEST.

Among the sixty eminent instructors the following might be mentioned:
PIANO—JOHN J. HATTSTAEDT, VICTOR GARWOOD, ALLEN SPENCER, GERTRUDE MURDOUGH, HENRIOT LEVY, J. CLARKE WILLIAMS.
SINGING—KARLETON HACKETT, EDWARD C. TOWNE, RAGNA LINNE, LOUISE BLISS, GRACE DUDLEY.
ORGAN—WILHELM MUELSCHULTE.
JOHN J. HATTSTAEDT, President.
Catalogue mailed free.

Mrs. THEODORE WORCESTER, Pianist.
Management CHARLES BEACH,
Fine Arts Building, CHICAGO.
Or address care CABLE CO., Wabash Avenue and Jackson Boulevard.

BRAHM VAN DEN BERG, Pianist.

MANAGEMENT
DUNSTAN COLLINS,
525 Orchestra Building,
CHICAGO.

SMITH & NIXON PIANO USED EXCLUSIVELY.

PITTSBURG.

PITTSBURG, December 29, 1905.

The seventh set of concerts of the Pittsburgh Orchestra brought an interesting and enjoyable novelty, one of the kind that ought to be of special interest to violinists always in search of something new to add to their repertory. It is a concerto, and a good one, by Emil Paur. Why the work is still in manuscript is hard to understand, as there is so much published nowadays that cannot compare with Mr. Paur's work. The concerto was written long ago and performed in Europe in or about 1883 for the first time. It is not only a very effective work, but also within the strictest classical lines, with this quality added to its other merits, that the orchestra is wonderfully well treated and not a mere accompanying body. A little study of the score reveals a complete symphonic work—clear in its form and really well orchestrated for modern orchestra, including three trombones and tuba. When a composer knows how to accompany a violin with such forces he disposes of unlimited resources of tone color. Something entirely new to your correspondent is a beautiful phrase for the solo violin accompanied by the three trombones and tuba *ppp*. This is a beautiful and highly effective passage. But the work is full of agreeable surprises, and it is to be hoped that it will be played everywhere. Luigi Von Kunits, the popular concertmeister of the orchestra, was the soloist, and his well known good technic and taste confirmed themselves in the solo part. More than that, I believe I never heard him play better.

Berlioz's "Symphonic Fantastique" was given for the first time under Mr. Paur. If anybody can make music out of it he is the man. The most pleasing movement is the pastoral one, where Berlioz imitates Beethoven even in regard to orchestration. The symphony was splendidly rendered with all the energy and fire required in the first, fourth and fifth movements, finesse of shading and expression in the second and third.

Schumann's "Genaveva" overture and Wagner's "Waldweben" from "Siegfried" completed the program.

A very large crowd attended the usual Christmas performance of "The Messiah" given by the Mozart Club in Carnegie Music Hall last night, under the direction of J. P. McCollum. As a whole the chorus work throughout the evening was excellent. Corinne Moore Lawson, soprano, gave us a good example of artistic reposeful singing. This was the first concert appearance of Miss Sovereign, contralto, in Pittsburgh, and as she has recently

located here great interest was centred in her work. She has an excellent voice and it is well adapted to oratorio work.

Owing to the sudden illness of Edward Strong, Harry B. Brackett, one of Pittsburgh's reliable tenors, was called at short notice to take the tenor part, which he did in a very creditable manner. Mr. Brackett sang with sincerity and impressiveness. Frederic Martin, a newcomer to Pittsburgh, was the bass. Mr. Martin has a big bass voice and good interpretative powers. He is thoroughly at home in his part and enters into his work with earnestness. The Pittsburgh Orchestra assisted the Mozart Club.

Ninian B. Yuille, one of Pittsburgh's best tenors, scored a success in Morgantown, W. Va., at a concert given there not long ago. The Morgantown Dominion says: "Siegmund's Love Song from 'The Valkyrie' of Wagner was a triumph for Mr. Yuille, and the most excellent impression he created in this masterpiece of Wagner's was reinforced when he sang the Allitsen song. Mr. Yuille has a fine tenor of charming quality and heroic proportions, and the Choral Society has been very fortunate in being able to secure him. He rendered the solos allotted to tenor in 'The Holy City' with admirable finish and artistic feeling. Morgantown people will always be glad to welcome him whenever he appears here again."

Pupils of Margaret Whyte united in a piano and song recital at her studio in Monterey street, Allegheny, on Saturday, December 23. Those who took part in the program were Isabella Adams, Dolly Stimple, Ethel Black, Edith Koerner, Eva Lee, Mabel Smith, Charlotte Herrington, Eleanor Butler, Agnes McManus, Janet Whyte and Wesley Moore.

The Kappeler Conservatory of Music will give its first recital of the season at Carnegie Hall, Allegheny, on Friday evening, January 26. The program will consist chiefly of compositions by Ethelbert Nevin and E. R. Kappeler.

A program of Christmas music was given at the free organ recital in Allegheny last night. Organist Caspar P. Koch was assisted by the Schumann Ladies' Club, under the direction of Earle Byron Byers. J. E. Gilligan, baritone, was the soloist.

PITTSBURG, Pa., January 5, 1906.

The eighth set of concerts of the Pittsburgh Orchestra brought us the composer and pianist, Mrs. H. H. A. Beach, of Boston. Mr. Paur had taken special care in preparing the American lady composer's "Gaelic" symphony in E minor, and it was a great success. The work is very sober and has more right to the name symphony than many of the modern school so called symphonies. Mrs. Beach played the concerto in G minor, by Saint-Saëns, and displayed the kind of technic that makes everything appear easy. She revealed sound musical conception and the performance was a very enjoyable one. "Fingal's Cave" overture, Liszt's "Les Preludes" and the "Meistersinger" prelude completed this program.

The Mendelssohn Trio Club gave the second recital in its series at the Crafton School Hall on Tuesday, January 2, with Mary V. Cunningham, soprano, as soloist. Ad. M. Foerster, the noted Pittsburgh composer, was well represented on the program. Miss Cunningham sang his "Ave Maria," Franz Kohler, the violinist, played a novelette, op. 36, by him, and the trio played the andante movement from op. 29.

At the Corey organ recitals in Carnegie Music Hall, December 30 and 31, several American composers were represented on the program, including Ad. M. Foerster and Ralph Bardwin.

The third of the winter series of recitals at the residence of Mr. and Mrs. James Stephen Martin will be given Saturday afternoon, January 6. Dr. Giuseppe Ferrato, composer and pianist, will contribute several numbers. The vocal program will be by Myrtle McAteer, Katherine Ellis, Mrs. James E. Patton, Jr., Genevieve Wheat, Albert McDonough and T. W. Simpson.

The Pittsburgh Sorosis Club will give a musical tea on Wednesday afternoon, January 31, at the Hotel Schenley.

The 318th reception of the Art Society was held at Carnegie Hall, Wednesday evening, January 3. The Dolmetsch concert party, consisting of Mr. Dolmetsch, Mabel Dolmetsch and Kathleen Salmon, united in a program of music of the olden time. They were costumed in the style of the seventeenth and eighteenth centuries. Mr. Dolmetsch played compositions for the lute, virginals, harpsichord and clavichord. He gave short talks, interspersed throughout the program. Mrs. Dolmetsch played the viola da gamba, while Miss Salmon sang songs by Henry Lawes and Purcell. She also played the harpsichord.

Christine Miller, the foremost contralto of Pittsburgh, has been engaged to appear with the Pittsburgh Orchestra at California, Pa., January 11. She will sing a Saint-Saëns aria, and songs by Rubinstein, Hahn and Henschel. Miss Miller has been re-engaged as contralto soloist for the coming year at the Third Presbyterian Church.

The Myer Studio.

The beautiful, commodious studio of Edmund J. Myer, on Fifty-seventh street, is a place of active and intense musical interest to many at this season of the year. Besides vocal technic and music study, Mr. Myer emphasizes and demonstrates more and more each year the value of the movements of his system and the value of physical training for the singer. Mr. Myer has evolved a system which develops not only the singer in a general way, but which develops directly the power, energy and life of the voice itself. Movements which enable the singer to develop easily and quickly the physical, mental and emotional powers, which vitalize the entire being. This is just what so many singers lack, vitalized energy. Singing should always be a spontaneous, vitalized form of self expression.

Carrie H. Neidhardt, 'Cellist

At the Prospect Club, of Brooklyn, Carrie H. Neidhardt, of the Neidhardt String Quartet, also 'cellist of the Schumann Trio, proved herself a true artist by her fine rendition of Nölck's andante. She played this difficult selection with richness of tone and apparent ease. Miss Neidhardt also gave Van Goen's scherzo with artistic taste, and gained much admiration by her skillful handling of the bow.

Peckham Piano Recital.

At the American Institute of Applied Music Kate S. Chittenden, dean, and Charlotte Ethel Peckham, pupil of the dean, gave a piano recital January 5. The program throughout was calculated to show the capabilities of the young pianist. She has decided talent, her technic is clean and she plays with artistic temperament. Although the program was quite lengthy, an encore was called for at the close—Chopin's G flat study.

CHICAGO MUSICAL COLLEGE

Founded 1887.

Dr. P. ZIEGFELD, President

College Bldg., 202 Michigan Boulevard, Chicago.

The largest and most complete College of Music and Dramatic Art in America.

Has the strongest faculty ever assembled in a school of Musical Learning.

SCHOOL OF
ACTING,MUSIC
MODERN LANGUAGES.ELOCUTION,
OPERA.

BOARD OF MUSICAL DIRECTORS:

DR. P. ZIEGFELD,
DR. LOUIS FALK,
WILLIAM CASTLE,
HERMAN DEVRIES,
ARTHUR SPEED,
MRS. O. L. FOX,
HART CONWAY, Director School of Acting.

RECENT ACQUISITIONS TO THE FACULTY:

WALDEMAR LUTSCHG, The Great Russian Pianist.
ALEXANDER VON FIELTZ, The Eminent Composer.
HANS SCHROEDER, The Distinguished Baritone.
FREDERIK FREDERIKSEN, The Scandinavian Violinist.
EMILE SAURET, The World-renowned Violinist has been re-engaged for a term of years.
Catalog mailed free.

CHICAGO ADVERTISEMENTS.

MARG LAGEN, TENOR.

Management DUNSTAN COLLINS,

525 Orchestra Bldg., Chicago.

LOUISE ST. JOHN WESTERVELT, SOPRANO.

Concerts, Oratorios, Recitals.

Management: The Chicago Bureau Agency of Music, Fine Arts Building, Chicago

MINNIE FISH-GRIFFIN, Soprano.

ADDRESS MRS. N. W. PRICE SHERIDAN ROAD, CHICAGO.

STUDIO 709 FINE ARTS BUILDING.

GRANT HADLEY ORATORIO and RECITALS

BARITONE

Auditorium Building, CHICAGO

RECITALS

WILLIAM BEARD, Baritone.

421 Kimball Hall, CHICAGO, ILL.

MARIE
WHITE

LONGMAN, Contralto

J. FRED ANDERSON, Manager, Box 163, University of Chicago.

406 KIMBALL HALL, CHICAGO

Jeannette Durno-Collins
Piano School

LESCHETIZKY PRINCIPLES

Assistant Teachers

MISS DAISY WALLER

MISS VIVIAN SCOTT

MISS EDITH LAVER

MRS. ATHLENA MOWERY

For particulars address MISS VIVIAN SCOTT

Telephone: Douglas, 1887

Studio: 3752 Lake Avenue, CHICAGO

BRUSSELS.

BRUSSELS, December 20, 1905.

A unique announcement was inserted in last Friday morning's papers. It reads as follows: "Eugen Ysaye begs us to announce that the four séances which he expected to consecrate to Belgian chamber music will not take place, owing to the lack of interest evinced by the public." It would seem that Belgian patriotism cannot stand more than six works of their composers a month! Another reason for the small sale of seats was the fact of its being an unusually full week of concerts, sonata evenings, &c.

Brussels was even more favorably impressed by Stef Geyer at her recital. The program included Brahms, Paganini, Bach Chaconne and small pieces by Hubay, which she executed without apparent difficulty or fatigue. This recital terminates a three months' tour, and she returns to Budapest to continue her studies. She was assisted by Paul Goldsmidt, a talented young pianist.

Bosquet, pianist, and Emil Thaumont, violinist, gave on Friday last a Beethoven "sonaten-abend." Their ensemble playing was excellent, and their readings evidenced the influence of their masters, De Greef and Ysaye.

Busoni played to an enthusiastic and crowded house on Tuesday evening at the Grande Harmonie. We noted an unusually large number of musicians, among whom were Théo Ysaye, Bosquet, Delune, De Greef, Crickboom, Van Ost, Deru, Mlle. Hoeberechts, &c.

The Princess Elizabeth (future Queen), has appointed Edouard Deru as her teacher. Deru is solo violinist in the Concerts Populaires, Concerts Ysaye, the Ostende Kur-saal Orchestra and is a thorough musician. It is encouraging to have the royal family evince interest in music and speaks well for the court in future. The present King, Leopold, considers music an "expensive noise"!

At the extra Ysaye concert in January, Thibaud and De Greef will be the soloists. A piano concerto by Théo Ysaye will be given by De Greef, and Thibaud will play a poem by Eugen Ysaye, "Chant d'Hiver," and a brilliant arrangement of an etude of Saint-Saëns in waltz form.

Louis H. Delune has been invited by Busoni to conduct his (Delune's) symphony at a concert given by the latter in Berlin on January 18.

Geza de Kresz leaves Brussels shortly for Vienna, where he will make his debut. Ysaye has consented to conduct for him, thus signaling his appreciation of this young violinist's talent.

The Chicago Bureau-Agency of Music

INCORPORATED.

OFFICERS: Mr. ARTHUR BISHOP, President
Mr. FREDERICK HERMAN GADE, Vice President
Mr. GUY HARDY, Secretary
Miss ANNE SHAW FAULKNER, Treasurer

Exclusive direction, season 1906-1907: ARNOLD DOLMETSCH, "Music of the Olden Time"; S. COLERIDGE-TAYLOR, composer and conductor; ALEXANDER VON FIELTIZ, composer recitals; Western agents for the Ben Greet Players.

We have on our list of Artists the most prominent musicians Chicago.

For booklets, terms, dates, etc., address

ANNE SHAW FAULKNER, Manager,
Fine Arts Building, CHICAGO



A CARD FROM THE MUSINS.

THE foregoing postal card is from Mrs. Ovide Musin, and was written to Mr. Kuehl, of Steinway Hall. It is dated Brussels, and reads in part as follows: "Dear Mr. Kuehl—You see we have moved to Brussels. We have a house at the above address, where Mr. Musin receives private pupils. He visits the Conservatoire in Liège twice a week. Would you be so kind as to give this notice to any musical papers you know in New York?" * * *

After the favorable reports received from Monte Carlo and Paris, "Cherubin" was somewhat of a disappointment. The music is excessively light, and often charming. However, this musical comedy is not worthy of representation on an opera stage.

The concert announced by Pablo Casals, Crickboom and Bosquet has been postponed.

BRUSSELS, December 29, 1905.

The first Conservatory concert, on Sunday last, was exceptionally long. Bach's cantata, "The Dying Christian," and Beethoven's "Ninth" symphony formed a very classical and heavy program. After the quantity of modern music which has been given, two and a half hours with the great masters was a delight, but was physically tiring. The sopranos, after singing A intermittently for the last hour, were noticeably fatigued, and the entire chorus (which did very well) looked weary and worn.

Gevaert, head of the Conservatory, directed as usual, failing at moments to keep the chorus and orchestra strictly up to time. But he is now over eighty years of age, and the Brussels public is indulgent, for who is there to replace him?

Of the soloists, Seguin, an excellent baritone, gave the most finished performance. His voice is of great beauty and he sings with much feeling. Mlle. Sylva, Mlle. Flament, and Lafitte, of La Monnaie, filled their parts agreeably.

Lula Myszy-Gmeiner will give a concert on February 3 at La Grande Harmonie. Jean de Chastain, a young Belgian pianist, who has been playing in London with success, will contribute several numbers. The program is not yet announced.

The other day I had the opportunity of hearing Mlle. Seroen interpret a number of unpublished songs by Delune. This talented young soprano has gained the Queen's prize and also the prize for capacity and virtuosity with the

greatest distinction. Her voice is extremely sympathetic and she displays artistic taste in her use of it. Mlle. Seroen will sing several of these Lieder at Namur, in January, where a concert is to be given, devoted to the young Belgian composer's works. "La Nuit" and "Conte d'Amour" are especially worthy of mention.

After finishing a short tour of Belgium, including Antwerp, Ghent, Bruges, Liège and Charleroi, the Hambourg Trio will play at the Cercle Artistique, of Brussels, on January 15. Mark Hambourg is well known here and is the first artist that has ever given a recital at the Alhambra. The theatre on that occasion, moreover, was filled to overflowing. The violinist, Jan, and Boris, 'cellist, will be heard in Brussels for the first time. The program (not yet published) will consist of Beethoven, D major; Brahms, B major, and Tschaiakowsky, A minor.

Ysaye leave Brussels directly after the concert on January 14 to fulfill an engagement in Dresden, and after that he will be heard in Eastern Austria.

"Armide" will be sung tonight for the twenty-fifth time. This revival has enjoyed an unprecedented success, and Litvinne is still cramming the Opera House at each performance.

The fêtes of Christmas and New Year have crowded out all concerts. A trio abend given by the Lorenzo Trio, consisting of Lorenzo (former pupil of Thomson), Kuhner, 'cellist, and Barat, pianist, was the only affair of the week. The program was an immensely interesting one. Haydn's trio in A flat major, and Dvorák's op. 40 ("Dumky") began and closed the evening. MM. Kuhner and Barat contributed also Boëllmann's sonata, op. 40, for piano and cello.

Eugen d'Albert will be heard in a piano recital later in the season.

CHICAGO ADVERTISEMENTS.

Mrs. Willard S. Bracken,
CONTRALTO.

Mgt. DUNSTAN COLLINS,
525 Orchestra Bldg., CHICAGO.

JOHN B. MILLER
Tenor,

202 MICHIGAN AVE., CHICAGO.

RARE OLD VIOLINS

Remarkable values in fine old instruments from \$50 to \$10,000. Largest and finest collection in the world. Send for a copy of our Catalog, just issued, containing Biographies, Facsimile Labels, Etc. Easy Terms.

LYON & HEALY, 133 Adams St., CHICAGO

MARION GREEN,

BASSO CANTANTE
Management: DUNSTAN COLLINS
525 Orchestra Bldg., CHICAGO

BUSH TEMPLE CONSERVATORY,

North Clark Street and Chicago Avenue, CHICAGO.

KENNETH M. BRADLEY, Director.

BOARD OF EXAMINERS

PAUL BLOOMFIELD ZIEHLER, Mrs. STACEY WILLIAMS, HAROLD VON MICKWITZ,
CHARLES ALLUM, Mus. Doc., EMILE LECLERCQ, KENNETH M. BRADLEY,
Mme. JUSTINE WEGENER, EVELYN GURLEY KANE,
CLARENCE DICKINSON, Mrs. EVELYN FLETCHER-COPP,
LUDWIG BECKER, FOREST DABNEY CARR.

GEORGE HAMLIN, when not occupied with concert engagements, will instruct advanced pupils in interpretation of Oratorio, German and English songs, etc.

BRANCH SCHOOL: No. 725 Fine Arts Building, 203 Michigan Avenue.

The Leading School of MUSIC, Oratory and Languages.

Teachers of International reputation in all departments.

Catalogs free on application to W. C. WITTT, Secretary.

The Bush Temple Conservatory uses the Bush & Gerts Pianos.



CINCINNATI.

CINCINNATI, January 6, 1906.

The Christmastide offering of the Symphony season, Friday afternoon and Saturday night, in Music Hall, was one of exceptional merit and intensified interest. Mr. Van der Stucken is to be greatly complimented, both on the construction of the program and its performance. Its general tone was happy, if not merry and cheerful, with an abundance of melody. The Mendelssohn overture, "Calm Sea and Prosperous Voyage," with its regularity of form and beauty of treatment, was given that simplicity, naturalness of expression and poetic fancy inherent in the composition, the flute and 'cello solos with the horn passage at the close, being touched with a tonal quality worthy of special notice. In the serenade, for wind instruments, by Strauss, the woodwind of the orchestra asserted its full claim to distinction over what it was any previous year, and the liquid tone of the oboe in its solo passages was captivating. If there was anything in the reading of the Schumann symphony, No. 1, in B flat, that left a more vivid impression than other merits it was the uniform youthfulness with which it was given—elastic, jubilant, a real triumph of joy. Such an expression of Schumann's happiest mood, as interpreted by Mr. Van der Stucken, was infectious, and the audience seemed to realize it. The concentrated, closely woven texture of the first movement, with its elevation of spirit, was given with splendid vitality and contrast. The prayerful inspiration and compelling forces of the larghetto found a faithful response, and the scherzo sparkled with robust vivacity. In the allegro of the last movement, with its beautiful crescendos, a genuine climax was reached.

In the soloist, Hugo Olk, concertmeister of the orchestra, the audience learned to welcome an artist who, at least in technical and bravura capacity, as well as musicianship, stands close to the first rank of the present day great violinists. The Joachim concerto which he played is perhaps beyond a doubt the most difficult violin concerto, technically, that ever was written—and in this respect may excel the Brahms and Tchaikowsky concertos. If Mr. Olk had a little more softness and velvetness at his command he might be on a par with Kubelik—so absolute a master is he of technique. The first movement bristles with double stops and difficult things of achievement, and yet Mr. Olk played everything to the minutest detail, with absolute purity and clarity of tone. His playing, too, was replete with vitality, and in the larghetto asserted itself to an uncommon degree of poetic faculty. The healthy, musical balance of his interpretation was always in evidence. In the third movement the astonishing velocity—almost a perpetuum mobile speed—did not show a flaw in the bewildering texture of the passage work, and while a little more of the Magyar fire would have been desirable, there was nothing in the demonstration of musicianship that was not convincing. Mr. Olk's tone does not belong to the classification of very big or heroic ones, but it is at all times musical and carries far. As an encore he played a mazurka by Zarvitky.

The first chamber music concert of the season, on Thursday night, by the Cincinnati Conservatory of Music in the Conservatory Concert Hall, was an event of high art interest. The ensemble capacity of the participants was put to the severest test in a program of exacting proportions,

presenting the Beethoven trio for piano, violin and 'cello, C minor, the Saint-Saëns sonata for piano and 'cello, F major, op. 123, and the Saint-Saëns trio for piano, violin and 'cello, E minor. Notable was the American première of the Saint-Saëns sonata, which was given a noble, lofty reading. The performers who made the concert a success were Wilhelm Kraupner, pianist; Bernard Sturm, violinist, and Julius Sturm, 'cellist.

Raoul Pugno will be the soloist at the twain of Symphony concerts next week. J. A. HOMAN.



ADELE AUS DER OHE.

The distinguished pianist who will be the soloist at this week's concerts of the New York Philharmonic Society, on January 12 and 13, when she will play the B flat minor concerto by Tchaikowsky.

C. Virgil Gordon's Pupils.

At the first weekly recital of the new year at the Virgil Piano School numbers of C. Virgil Gordon's pupils played in a manner that reflected much credit upon their talented teacher.

While these recitals are important affairs, the pupils playing whatever they happen to be studying at the time, the playing is always of a high order and much artistic skill is shown by them. Laura Race played the Scarlatti Sonata in A major and F minor variations of Haydn in a splendid style, and Jennie Guirin's playing of the Bach Prelude and Fugue in B flat major and Henselt's "If I Were a Bird" was quite finished and delightful.

Hattie May Pitts played "A Romance," by Schütt, and

produced a beautiful quality of tone. She plays with a clear understanding of the poetical contents of the piece and has acquired excellent technique. The playing of the pupils as a whole elicited enthusiastic comment from the large audience.

THE OPERA REPERTORY.

"Faust," January 3.

Faust	Caruso
Marguerite	Emma Eames
Mephisto	Plançon
Sichel	Jacoby
Martha	Bauermeister
Valentine	Scotti
Wagner	Begné
Conductor	Franko
Chorus	There was none.

"Tristan and Isolde," January 4.

Isolde	Nordica
Brangaene	Walker
Tristan	Burgstaller
Kurwenal	Van Rooy
König Marke	Blass
Melot	Muhlmann
Ein Hirt	Reiss
Stimme des Seemanns	Baris
Herr Steuermann	Walther
Conductor	Hertz

"Faust" (Matinee), January 5.

Same Cast as on Wednesday.

"Elixir of Love," January 5.

Adina	Senbrich
Gianetta	Mulford
Nemorino	Caruso
Belcore	Scotti
Dulcamara	Rossi
Conductor	Vigna

"Tosca," January 6.

La Tosca	Eames
Mario	Caruso
Scarpia	Scotti
Sagrestano	Rossi
Angelotti	Dufriehe
Conductor	Vigna

Hamlin's Successful Appearance.

George Hamlin appeared with flattering success recently with the New York Oratorio Society in two performances of "The Messiah." The following are a number of press comments:

George Hamlin, tenor, and David Bispham, bass, were unusually competent. George Hamlin sang with intelligence and dramatic spirit. Indeed, it was in his aiming rather more than the others at emotion and dramatic effectiveness that his manner of singing oratorio differentiated itself.—New York Globe, December 28, 1905.

Mr. Hamlin constantly grows in artistic stature, and his singing at the present time, with a voice not naturally of remarkable beauty, is that of an artist of the finest fibre and manliness, an artist who knows and understands and expresses the deeper meaning of music.—New York Times, December 28, 1905.

George Hamlin sang the tenor parts, and Mr. Bispham the bass. Excellent artists both, they contributed greatly to the success of yesterday's performance.—New York Tribune, December 28, 1905.

George Hamlin is heard to better advantage in song recital than in oratorio, but his fine musical insight and discrimination stand him in good stead in religious music, too. Particularly impressive was the tenor's interpretative refinement in the recitative, "Thy Rebuke Hath Broken His Heart," which he gave with great warmth and feeling.—New York Press, December 28, 1905.

George Hamlin, tenor, and David Bispham, bass. Both Mr. Hamlin and Mr. Bispham sang well and were generously applauded.—New York Evening Telegram, December 28, 1905.

George Hamlin, the tenor, gave the "Dash Them in Pieces" like a wounded fighter at bay; the "dash," in particular, sounded almost profane, and the house rose at him at the close.—New York Evening Sun, December 28, 1905.

Burritt Pupils.

Irene Barnes Seldomridge, of Colorado Springs, a pupil for several years in Chicago of William Nelson Burritt, will come to New York in March for further study. Her teacher calls her "a fine musician and earnest student." Of a Shakespearean song recital given by her for the Woman's Club of Colorado Springs a local paper said:

Irene Barnes Seldomridge gave a fine Shakespearean song matinee yesterday afternoon in G. A. R. Hall, before an audience of club women that taxed the capacity of the place. Mrs. Seldomridge prefaced the singing of the songs with a résumé of the portions of Shakespeare's plays which are rich in allusions to music, musical instruments, songs, &c. John Doane was at the piano and interpreted the accompaniments for Mrs. Seldomridge in an artistic manner.

Ethel Wenk had good success at Newton, N. J., Christmas Day, when she sang in services of the Presbyterian church Adams' cantata, "The Holy City," the chief number. Ada Saecker, alto, gave a concert at Appleton, Wis., December 13, the papers giving her much praise. She returns to New York this week for further study. Gustave Holmquist, of Chicago, bass in Plymouth Church in that city, one of the best church and oratorio singers in the country, is a pupil of Burritt. All these owe their artistic achievement to him, and on these lines he is making a success in New York.

FRANK	ORMSBY	Oratorio, Concert, Recital.
	TENOR.	MANAGEMENT FITZHUGH W. HAENSEL, St. James Building, NEW YORK Personal Address: 215 W. 44th St., N.Y. Phone 2774 Bryant
	KELLEY COLE	TENOR
		Oratorio, Concert and Recital 57 W. 58th St. - Tel. 8280 Plaza
MRS.	BYRNE-IVY,	CONTRALTO
		Oratorio, Concerts, Recitals. Address Room 124, 1133 Broadway, New York.
	WILLIAM NELSON BURRITT	Author of "A Process of Vocal Study." 894 CARNEGIE HALL NEW YORK
KARL	GRIENAUER,	For CONCERTS and Lessons. Address 1801 Lexington Ave., New York City. THE SARASATE OF THE 'CELLO'—Sunday News, Charleston, S. C., February 12th, 1906.
	JESSIE SHAY	ADDRESS: 133 East 74th Street NEW YORK
	PIANIST	

KANSAS CITY.

KANSAS CITY, Mo., January 5, 1906.

Laura Reed, one of the popular violinists of the city, who probably had more warm personal friends among the musical people of Kansas City than any other one person, has gone from us. She is no longer Laura Reed. She is now Mrs. Yaggy, and probably no other young lady of this city has ever been more abundantly entertained, for the time between the announcement of the engagement and the marriage was a round of entertainments of various kinds.

Mary A. Sawyer, dean of the Western College for Women, and Lucy J. Bushnell, formerly head of the vocal department of the same school, spent the holidays visiting Mr. and Mrs. James B. Welsh, of this city.

Rudolph King has arrived and opened a studio at 464 Ridge Building. He reports having heard from a number of his old pupils, and expects to soon have as large a class as formerly. He is planning a series of recitals in the very near future.

Gladys Myers, a pupil of Alfred Hubach, will give a piano recital the latter part of this month in the English Lutheran Church, and will be assisted by Frederick Wallis, the well known baritone.

The Kansas City Ladies' Quartet has been engaged to sing four afternoons during the week of January 14 for the convention of the Western Retail Implement, Vehicle and Hardware Association. Jennie Schultz is director of this quartet.

Miss Neal Higgins, a pupil of Mrs. W. G. Hawes, who has a contralto voice, made her debut this week in Kansas City, playing the part of Dorcas in the play of that name. The singer who had the part was called East suddenly. Miss Higgins has signed for the balance of the season.

The regular choir of the Westminster Congregational Church made such a hit with its rendition of Saint-Saëns' beautiful "Christmas" oratorio, which was given in its entirety on Sunday before Christmas, they being assisted by Mary Davis Coburn, soprano; Mrs. Ernest Darnall, alto; Edward N. Strong, tenor, and Jesse Crump, basso, that they have been prevailed upon to repeat the program, with the same assistance, next Sunday.

Carrie Farwell Voorhees and Harriet Ellen Reynolds have sent out invitations for an at home Saturday afternoon, January 13, at the Densmore. Music will of course be the chief feature of the entertainment.

Sophia Stager, soprano, is making arrangements to occupy Mr. Farrell's studio a part of the time, and she will again take up teaching here.

Charles W. Moore, pastor of the Industrial Home, a beautiful new non-sectarian home on Admiral boulevard, announces that the opening will be about the first of February. He is a great believer in the refining influence of good music, and will probably make music the leading feature of all entertainments. Besides a gymnasium, reading rooms, a day nursery and club rooms, there will be instruction of various kinds, and large classes are expected to take up the study of music. The management of the entire musical department has been given to Laura V. Lull, who will give personal instruction in the voice department. She has arranged for Mrs. Thomas West to assist in the piano department, the head of this department not having been chosen as yet, but will probably be very shortly.

Mrs. Malgen Hecker's pupils gave a piano recital last night, assisted by Sarah Hibbard, vocalist, and Vincent Kay, violinist. Those who participated in the program were Blanche Logan, Bertha Evans, Howard Morgan, Henrietta Giesburg, Ethel Swane, Marie Berger, Maud Armstrong, Stella Anderson, Thursa Woods, Margaret Stoops, Cora Park, May Jordan.

Saturday afternoon, January 6, is the date set for lecture recital No. 84 at Stephens College, Columbia, Mo. The subject will be "Early English Carols." G. Rawson Wade, baritone, is to sing and speak.

Mrs. Carl Busch gave a reception and dance last Friday night for her nieces, Louise and Helen Keith, and 150 young people were in attendance.

Mrs. William R. Mills, a pupil of Mrs. Geo. Metcalf, left this week for Albuquerque, N. M., where she will teach vocal music. Mrs. Metcalf gave her a farewell recital last Saturday.

Emma Calvé is to be here, at the Auditorium, next Monday night.

Walter Damrosch, with his New York Symphony Orchestra, is to be at Convention Hall on January 26.

F. A. PARKER.

The Euterpe Club Concert.

The Euterpe Club, a group of women singers, having prospered under the presidency of Mrs. Alcinous Berton Jamison (Sara H. Foster, chairman Committee on Music), gave their concert in the large ballroom of the Waldorf-Astoria Hotel Thursday evening last. A. Y. Cornell conducted, as last season, and the special assistants of the evening were: Eleanore Marx, soprano; Alice B. de Noyelles, reciter; a small orchestra, and Corinne Wolerstein at the piano.

The club sings well, especially a waltz song, "Carmena," and some of Foote's "Flower Songs," Mme. Marx taking the obligato solo in "The Columbine." Mr. Cornell gives enthusiastic effort to this work, and produces results commensurate with the material enlisted. The most important portion of the evening's music came last, when readings from "A Midsummer Night's Dream," with the scherzo, nocturne (both rather noisily played by the orchestra) and other excerpts from this classic gem, were given. Mme. Marx and Lila Haskell sang the incidental solos, Mrs. De Noyelles reading the text.

Mme. Marx met with warm expressions of pleasure after her singing of the "Adieu Forests" aria, by Tchaikowsky, being obliged to sing an encore, Mary Turner Salter's "Come to the Garden." The small orchestra played agreeably, also giving an encore piece, and Mr. Cornell, excellent pianist and musician, played accompaniments.

Following are the active (singing) members: Mrs. James King Crook, Mrs. Edwin Cohen, Laura Cope, Mrs. Oren Dennett, Mrs. Donohue, Sarah M. Foster, Mrs. Charles H. Griffin, Mrs. E. E. Hastzel, Ruth Harris, Charlotte Harnish, Grace Hancks, Mrs. Alcinous Berton Jamison, Ida Judson, Mrs. Lumsden, Ethel Lockwood, Laura Lerch, Mrs. William Webster Miller, Mrs. Eduardo Marzo, Mrs. Edward Maxwell, Madge Ouimette, Mrs. William T. Parker, Fannie L. Reé, Mrs. Richard H. Reed, Mrs. Addison J. Rothermel, Mrs. Arturo Rodriguez, Mrs. Roswell O. Stebbins, Frances Taylor, Mrs. Frank E. Vaughan, Mrs. C. P. Van Allen, Mrs. Procter Welsh and Mrs. John Young.

FOURTH PHILHARMONIC CONCERT.

The fourth pair of Philharmonic concerts took place at Carnegie Hall on Friday afternoon, January 5, and Saturday evening, January 6. The conductor was Safonoff and the soloist was Gerardy. This was the program:

Overture, A Midsummer Night's Dream.....Mendelssohn
Symphony, after Byron's Manfred, op. 58.....Tchaikowsky
Manfred Wandering in the Alps: Lento lugubre—Andante.
The Alpine Fay: Vivace con spirito.
Pastorale: Andante con moto.
The Subterranean Palace of Arimanes: Death of Manfred: Allegro con fuoco—Andante.
Concerto, for Violoncello.....Jos. Jongen
(Dedicated to Jean Gerardy.)
Largo—Allegro ma non troppo.
Andante Sostenuto.
Finale: Allegro giocoso et tres rythmé.
Jean Gerardy.

Overture, Egmont, op. 84.....Beethoven

Safonoff has returned to us with all his ursine power untamed by the goings on in his native country, and he led Tchaikowsky's magnificent "Manfred" music with the same torrential ardor and heart searching emotionalism which distinguished his performances of the "Symphonie Pathétique" on his former visits to New York. Safonoff loses not a single opportunity for dramatic effect when he faces an orchestral score, and the man's personality is so commanding that his enthusiasm and vividness communicate themselves to his players like a happy contagion. The performance of the "Manfred" symphony was epic in its tragic grandeur and in the mightiness of its tonal appeal. In the Beethoven and Mendelssohn numbers, too, the leader and his men were sublimely eloquent, and the two hackneyed works were given a reading that made their music a thing of joy all over again, as though we did not know it nearly as well as our A B C's. The Philharmonic Society is certainly having its banner season so far as efficiency is concerned. The organization has never played with such splendid freshness, such tonal polish and fullness, and such a sustained high average of technical perfection as this winter. Competition in orchestras seems to be quite as beneficial to those immediately affected as competition in any other line of commerce or art. The Philharmonic players and Safonoff were both applauded to the echo.

Jean Gerardy, that fine artist who knows the rare secret of making even 'cello technic sound interesting, stood sponsor for the new concerto by Jongen, and played it with reverence, affection and sympathy. Jongen is evidently a musician of refined skill, who regards the concerto form as something more than an empty medium for solo display, and he works after the symphonic model laid down first by Beethoven and later followed by some of the leading moderns. The 'cello part is closely knit with the orchestral, and the whole work sparkles with brilliant instrumentation, piquant color contrasts and clever counterpoint. Jongen wrings dry every scrap of his thematic material and thereby proves his solid musicianship. Whether or not the concerto would "sound" when played by anyone else than Gerardy is an open question, for there is in the work little which the ordinary virtuoso would select when casting about for something with which to exploit himself, and the Jongen music contains about everything that such a virtuoso would avoid in pursuance of the same object. It could not quite be called a concerto "against" the 'cello, but rather a concerto "with" the 'cello.

Gerardy lavished on the composition all his wealth of tone and technic, and he gained a triumph for his performance which was thoroughly well deserved. Gerardy improves with each new visit to America, and the gifted Belgian virtuoso is just now at his best. He easily ranks among the greatest living exponents of the knee viol.

WALDEMAR LÜTSCHG

CLARK-SLEIGHT

ELIZABETH

116 East 19th Street
New York

Vocal Instruction

ISABELLA BEATON

ONE OF THE SOLOISTS

WITH NEVADA COMPANY

NOW BOOKING SEASONS 1905-6, 1906-7.

Tremendous success with Boston Symphony, Theodore Thomas and Philadelphia Orchestras.

For Terms and Dates

ADDRESS William K. Ziegfeld

MANAGER CHICAGO MUSICAL COLLEGE, CHICAGO, ILL.

Authorized Representative

SBRIGLIA AND FERGUSON

(PARIS)

(BERLIN)

PIANIST COMPOSER

Orchestral Works Performed By

Emil Paur Symphony Orchestra

Van der Stucken Orchestra, Cincinnati

Johann Beck Orchestra, Cleveland

Address: 781 PROSPECT ST., CLEVELAND, OHIO

DAYTON.

DAYTON, Ohio, January 2, 1906.

CHRISTMAS music at the Dayton churches was of an unusual degree of excellence. At the First Presbyterian the regular choir, consisting of Mr. and Mrs. H. H. Bimm, Mrs. James H. Cox and Davis H. Morris, was assisted by Luella Anderson, soprano; Mrs. E. L. Lawrence, harp, and Susan Chamberlain, violin. The program consisted of selections from B. W. Loveland's beautiful cantata, "The New Born King," solo numbers and instrumental arrangements for organ, harp and violin. The service was under the direction of W. F. Chamberlain, the organist.

At the First Baptist Church, K. Holstein assisted the choir, playing the adagio from Bruch's violin concerto, with organ accompaniment.

At the Third Street Presbyterian Church the choir, consisting of Ella B. Williams, Charles P. Holland, Minnie Coe Viot and George H. Hessler, were assisted by Mrs. W. S. McConaughy, soprano, Mrs. E. T. Brewster, alto, and rendered at the evening service Thomas G. Shepherd's Christmas cantata, "The Word Made Flesh," under the direction of W. L. Blumenschein, organist.

At Christ Episcopal Church the splendid chorus choir, under direction of W. W. Lanthurn, gave Tours' full Service in F.

The Catholic churches seemed to take particular interest in their Christmas music this year, possibly feeling that it was their last chance to do so before the edict of the Pope regarding Gregorian music goes into effect. At the Sacred Heart Church the music was especially fine, including Gounod's "Mass in Honor of the Sacred Heart of Jesus"; Novello's "Adeste Fideles," arranged with children's voices for offertory; Danks' "Christmas Anthem"; Harris' "O Salutaris," and Koenig's "Tantum Ergo." The choir of this church includes some of the best of Dayton's singers and consists of the following: Louise Barrett, Mrs. Butz-Bucher, Ella Curigan, Floss Dempsey, Mae Dempsey, Florence Edelman, Catharine Finch, Mrs. Ellis Finke, Misses Ford and Garrity, Mrs. Helfrich, Anna Hickey, Laura Hussong, Mary Keyes, Lydia Kirby, Ida Madigan, Mrs. Charles Moorman, Emma Pauly, Helen Pease, Mrs. Charles Ritzler, Helen Rotterman, Olivia Swain, Jeannette Ward, Alice Wheeler and Edith Wroe, Joseph Bucher, Ellis J. Finke, Harvey Hussong, William Keyes, Joseph McKenney, Charles Moorman, Joseph Murphy, Joseph Pauly, Leo Sacksteder, Aloyse Thiele and Hugh Wall. William Bueker, violinist, assisted, and the whole was under the direction of Urban A. Heger, organist.

At the other churches splendid services were given, lack of space preventing their publication.

Kubelik comes on January 17.

The Harriet Stevens Club devoted their afternoon meeting last week to a study of the masters and their music, and after a very comprehensive paper by Mrs. Oscar Bard, a program of piano numbers was given by Julia Bagenstecher.

The junior pupils of the Alice Becker Miller School of Music, who are under the instruction of Bertha Greenbaum and Angela May O'Brien, presented a program of piano numbers and readings at the school not long ago. The work of the pupils reflected credit upon these two popular young teachers. The midwinter classes are now open to scholars in all departments.

Gaul's cantata, "Ruth," was given recently at the Trinity M. E. Church, Xenia, Ohio, under direction of Martha Downs McGervey. The soloists were Mrs. Amos W. Sharp, soprano; Amos W. Sharp, baritone, and Henrietta Logan, of Xenia, mezzo soprano. Jessie Crane was the accompanist.

The work of the McGervey Choral Association, of Xenia, is progressing well this season, under the direction of Arthur Leroy Tebb, of Dayton. The association has about eighty members, and the works under preparation are A. Goring Thomas' "Swan and Skylark" and "The Feast of St. John." Charles Ridgway is the accompanist.

Telephone your subscriptions to Bell 3008Y.

CHARLES ARTHUR RIDGWAY.

Miss Burt's Classes.

To have made it possible for young children to read at sight the most difficult operas and oratorios from texts by the first musicians of the country is certainly a boon to the cause of musical education. This Mary Fidelia Burt has accomplished, and her classes in sight singing and ear training are now doing their usual successful work in preparing efficient readers for church positions, as well as in supplementing the educational work of the prominent vocal and instrumental teachers of the city. Miss Burt's method

is so logically developed and so easy of comprehension that it makes no difference how little the musical gift or the previous musical training of the pupils coming to her may be, they soon become the leaders in their choirs or schools.

Miss Burt will start a beginning class in sight reading at her New York studio, 1202 Carnegie Hall, Saturday, January 13, at 10 a. m.; also a class in ear training, dictation and "musical hearing," as Robert Schumann puts it, at the American Institute of Applied Music, 212 Central Park South, Wednesday, January 17, at 10 a. m. This class supplements Kate Chittenden's well known pedagogic course. The dictation work includes the writing in every key of dictated melodies, even from opera, both from the standpoint of tone relation and interval. It is also a practical course for piano teachers who wish a logical, systematic method of giving five minutes of the busy lesson period to ear training.

PROVIDENCE.

PROVIDENCE, R. I., January 6, 1906.

The Boston Symphony Orchestra gave the second of its series of concerts here in Infantry Hall last Thursday evening. Carl Barleben, leader of the second violins in the orchestra, and Anna Miller Wood, a Boston contralto, were the soloists. The third and last concert of the orchestra here for this season will be given Thursday evening, March 1.

Sousa and his band will appear at Infantry Hall on Friday afternoon and evening, January 12. The indications are that he will have good houses at both performances.

A violin and piano recital was given Thursday evening last by Henri J. Faucher, violinist; Marie Bouchard, Faucher, pianist, and a number of their advanced pupils. The recital was largely attended.

The pupils of Mary Cullen gave a piano recital last Friday evening at her studio in the Conrad Building. Lois E. Hill, violinist, and George T. Wright, cellist, assisted.

On last Wednesday evening Albert T. Foster, violinist, gave another of his interesting concerts at his residence on Angell street. He was assisted by Mrs. Christensen, Mrs. Foster, Miss Lang, Miss Belisle, Miss Manderville, Mr. Sherman, Mr. Tourtellot, Mr. Thurber and Mr. Phaline. The program consisted of concerted work, trios, solos, &c., and was devoted to compositions by Mendelssohn, Massenet, Godard and others.

The Kneisel Quartet will give their second concert of the season here at the Eloise, Friday evening, January 12.

The People's Choral Union, under the direction of Arthur H. Ryder, will hold their first concert of the season at Infantry Hall on the evening of January 25.

NEW YORK SYMPHONY CONCERT.

Walter Damrosch and his New York Symphony Orchestra gave their fifth Sunday afternoon concert at Carnegie Hall on January 7 and attracted an audience of exceptional size and enthusiasm.

Mr. Damrosch's program was a model of unconventionality and effectiveness. It consisted of Mendelssohn's "Scotch" symphony, Charles Martin Loeffler's symphonic poem, "The Death of Tintagiles," and Wildenbruch-Schilling's "Hexenlied," in which David Bispham recited the text.

The orchestra gave a sympathetic reading of Mendelssohn's lovely symphony, in which all the lights and shades were brought out by the leader with fine discretion.

Loeffler's vivid and significant tone poem made a deep impression. Maeterlinck's sombre little tragedy is no more moving and profound than is the music which Loeffler has written around it. The composer exhibits remarkable refinement in his instrumental colorings, and succeeds admirably (as Mr. Damrosch said in his illuminating "program speech") in depicting the Old World atmosphere and the intense mysticism of the Maeterlinck drama. With Loeffler himself playing the viola d'amore part, it was a foregone conclusion that the orchestra would be on its mettle to do especial honor to a colleague, and the performance went with a vim and ardor that carried the utmost conviction and earned a spontaneous hurrah of applause for the composition. Loeffler is absolutely original, and therein lies his claim to the highest recognition. He is also a master of orchestral technique, both in the matter of color and of brilliancy of writing.

David Bispham repeated here the extraordinary success which he achieved with the "Hexenlied" some time ago in Chicago, and which was fully described in THE MUSICAL COURIER at the time. He reads the stirring poem with marvelous modulations of voice and feeling, with a keen sense of the meaning of the text and its relation to the music, and with a diction and delivery so perfect that they might well serve as models for singers and reciters everywhere. The performance made a tremendous impression, due solely to Bispham's art, and a veritable clamor of approbation rewarded him at the close. The incidental music of Schillings is well made and expressive and rises to a beautiful and moving climax near the close. When Damrosch and Bispham combine in a performance great art is always sure to result. The concert was repeated on Tuesday evening, January 9.

Harris Pupil to Sing Tonight.

Ethel Crane the concert soprano (a professional pupil of Victor Harris), will sing at Mendelssohn Hall to-night (Wednesday), in joint recital with Karl Griener, cellist. Miss Crane is to sing songs by Frank, Holmés, Strauss, Chadwick, MacDowell, Foote, Hawley, Harris and Hollman. Mr. Harris will be at the piano.



THE GUILMANT ORGAN SCHOOL

WILLIAM C. CARL

Will deliver a Course of Lectures on the
"Oratorios and Their Traditions"

The Course is intended as an aid to Choirmasters and Organists in the interpretation of the standard Oratorios, now frequently given at musical services. The lectures will be illustrated by distinguished vocalists.

For full particulars address

The Guilmant Organ School

Send for Catalogue

34 West 12th Street, New York

THE PHILADELPHIA ORCHESTRA,
FRITZ SCHEEL, Conductor.

A permanent orchestra of eighty musicians maintained for concert purposes exclusively.
Available for concerts and oratorios

1520 Chestnut Street.

E. J. LANIGAN, Business Representative.

THE CINCINNATI MUSIC FESTIVAL.

Office of G. H. Wilson, Manager Cincinnati Music Festival, May 1, 2, 3, 4, 5, 1906 (Six Concerts).

CINCINNATI, January 8, 1906.

The board of directors of the Cincinnati Music Festival Association made public today the following: The seventeenth biennial festival will be held in the Music Hall, Cincinnati, during the first week of May, 1906. Six concerts will be given—evenings of Tuesday, Wednesday, Friday and Saturday, May 1, 2, 4 and 5; afternoons of Thursday and Saturday, May 3 and 5.

Frank van der Stucken's first position in the musical affairs of Cincinnati made him the logical choice of the directors to succeed Theodore Thomas, and maintain the standard established by him.

The chorus will number 350 voices. A majority of the chorus sang at the 1904 festival. Many fresh voices have, after rigid examination, been added to each part, making of the whole a homogeneous and balanced tone unit. Frequent rehearsals have been held since October 1 under the personal direction of Mr. van der Stucken, who will continue throughout the season to drill the chorus himself.

By invitation of the board of directors, Sir Edward Elgar, of England, will be guest-conductor at this festival. In many respects the foremost living composer, and in the field of choral music an innovator whose genius can only be compared with that of Wagner and Strauss in all musical history, Sir Edward Elgar makes his first professional visit to the United States to conduct performances of his own works at the seventeenth biennial festival, and will not conduct any other concerts in the United States. He will conduct at four of the six festival concerts. Sir Edward Elgar will reach Cincinnati fully two weeks before the festival begins, in order to thoroughly rehearse the chorus and orchestra for the ideal interpretation of his compositions which he anticipates.

The following named choral works and works having choral parts will be given at the seventeenth festival:

Cantata, God's Time is the Best.....Bach
Ninth (Choral) Symphony.....Beethoven
Cantata, Into the World.....Benoit
A German Requiem.....Brahms
The Blessed Damsel.....Debussy
The Apostles, Prelude and Angels' farewell, from
The Dream of Gerontius.....Elgar
Taillefer.....Strauss
Pax Triumphans.....Van der Stucken

The compositions by Benoit and Van der Stucken are written for children's chorus with orchestra, and 1,000 children from the public schools of Cincinnati will participate. These works and Debussy's "The Blessed Damsel," Elgar's "The Apostles" and the "Taillefer," by Richard Strauss, will receive a first Cincinnati Festival performance.

The first festival concert, Tuesday evening, May 1, is named by the Festival directors "In memory of Theodore Thomas." This is the program: Cantata, "God's Time is the Best," Bach; Siegfried's Death and Finale (with singer), from "Die Götterdämmerung," Wagner; "A German Requiem," Brahms.

The soloists engaged for the six festival concerts have been chosen with the single purpose of securing the best interpretations of the works to which they have been assigned. They are:

Sopranos, Johanna Gadske, Corinne Rider-Kelsey.
Contraltos, Muriel Foster, Janet Spencer.
Tenor, John Coates.
Baritones and Basses, Frangcon Davies, Herbert Witherspoon, Charles Clark.

The wish of Sir Edward Elgar has been followed in the engagement of the soloists for his "The Apostles." Mr. Coates, who has not been heard in this country, comes from London, England, and will not sing elsewhere in the United States, nor will Mr. Davies, also of London, who has not visited the United States for several years. Mr. Clark is an American singer, as are Mrs. Kelsey, Miss Spencer and Mr. Witherspoon. These artists, together with Madame Gadske, have not been heard at previous festivals. Muriel Foster's beautiful singing at the Cincinnati Festival of 1904 made her engagement for the 1906 festival both a duty and a pleasure.

A later announcement will be made giving the complete programs and all other details.

Leo Schulz Quartet Concert.

The Leo Schulz Quartet, assisted by Louis Victor Saar, composer-pianist, gave the first of three subscription concerts in Knabe Hall, Monday night of this week. For musicians

and serious music lovers the evening was one filled with delights. Three novelties were performed in the following order:

Third Quartet, op. 18, F major.....Wih. Stenhammar
Sonata, op. 44, G major, for Violin and Piano.....L. V. Saar
Maurice Kaufman and the Composer.

Fifth Quartet, op. 70, D minor.....Alexandre Glazounov
The entire program is performed in America for the first time.

A review of these new compositions will be published next week.

A SAINT CECILIA PICTURE.

The Monde Musical, of Paris, recently published the accompanying wood cut of a picture by Le Dominiquin, which is a beautiful example of lofty style, and fine detail of execution. The painting, one of the finest in the Louvre, at Paris, is not as well known as it should be, owing to the obscure position in which the curators saw fit to hang the work. It is worth while to hunt up Le Domini-



ST. CECILIA, BY LE DOMINIQUIN.

quin's masterpiece when those of our readers who are art lovers visit the Louvre. Apropos, all true musicians must be art lovers before they can become real artists themselves. Wagner's theory of the inter-relation of all the artists was no idle dream of a fanciful imagination.

Free Lectures at Guilman School.

William C. Carl has returned from Lakewood and was present at the opening of the winter term at the Guilman Organ School yesterday. This successful institution is having a successful season, and the new term has begun with a large enrollment of students, who are here from all parts of the country to study with Mr. Carl and take advantage of the comprehensive course of the school. Tomorrow afternoon Clement R. Gale will deliver a lecture on church music, and next Thursday afternoon, January 18, at 4 o'clock, Mr. Carl will begin a course of lectures on the "Oratorios and Their Traditions" in the chapel of the "Old First" Presbyterian Church, Fifth avenue and Eleventh street. At the first lecture the subject will be Mendelssohn's "Elijah," and the vocal illustrations will be given by Kathrin Hilke, soprano, and Edwin Wilson, baritone. The course is intended as an aid for organists, choirmasters and vocalists in the musical services now in vogue throughout the country. That the lectures may be enjoyed by all students, Mr. Carl has decided to make them free and the admission without ticket. Mrs. Rollie Borden-Low, soprano, will assist at one of the lectures.

BUFFALO.

BUFFALO, January 4, 1906.

At the threshold of a new year one is justified in hoping that it will bring a royal gift to our Queen City of the Lakes. If any local Carnegie is in doubt how to spend his money let him say, "Of libraries we've a-plenty, but we need a big music hall for grand opera, with comfortable dressing rooms for visiting artists." J. N. Adam, our new mayor (sworn in January 1), gave our city the big Pan-American organ four years ago. He is a live, progressive man, fond of music. May his noble example stimulate others as a matter of civic pride to help make our beautiful city a great music centre.

The first musical event of this year which is really important will be the violin recital of Jan Kubelik. The great Bohemian is likely to be warmly welcomed.

The Irish Ladies' Choir, of Dublin, will be heard in Buffalo, at Convention Hall, on Tuesday evening, January 16. Madame Coslett-Heller is the leader of the choir. There are enough lovers of Irish melodies in our city to insure a large attendance.

Harry Wallace Steeve, a pupil of Edwin Harvey Lockhart, of Carnegie Hall, New York, is meeting with success here as a teacher of vocal music. He came to Buffalo in September worn out with the strenuous life of the metropolis. After a needed rest he opened a studio at 236 Niagara street, in an old mansion with lofty ceilings, an ideal place in which one "can sing his soul away to everlasting bliss." The action of the resident musicians has been very fraternal. Young Steeve has been warmly welcomed and introduced where the beauty of his voice has won approval. Such time as he can spare from his class work is devoted to concert work. Last week he sang for the Tekla Society, and on January 13 will sing at the Park Club and will soon give a recital in Catholic Institute Hall.

Buffalo is enjoying a new comic opera, "Mexicana." Thomas Q. Seabrooke and Christie McDonald are the principals. This bright, sparkling gem of an opera scintillated in Utica last Thursday night, and we predict that it will become a favorite when it is heard in New York. Clara Driscoll and Robert Smith are responsible for the book and lyrics, and Raymond Hubbell the music, which is Spanish in character and therefore very tuneful. The story is of a Wall Street broker, who goes to Mexico to look after his interests in a gold mine, "Mexicana." Seabrooke, as Johnny Rocks, is grotesquely funny. The stage setting of a market place, the Bordo Gardens, is realistic and beautiful. The costumes of the señors, señoritas, péons, &c., are remarkably picturesque. The ensemble is fine, as regards singing and dancing. The Spanish cadences are very marked, particularly in the bolero music, which is splendidly sung and danced with national fervor. There are some exquisite lyrics. "The Fickle Weather Vane" and "Supposing," sung imitantly by that winsome sprite, dainty Christie McDonald. Edward Martindell has a fine baritone voice and good stage presence. The cast is strong throughout. Jaro Mora is a thorough Spanish girl in looks and action; Mr. Hubbell is a youthful appearing composer, but he knows how to write good music. Miss Driscoll and Mr. Smith have written a witty libretto. The opera has thus far been played to packed houses, which pleases D. W. Foush, the representative of "Mexicana," and is equally gratifying to Manager Laughlin, of the Lyceum. At the Scribblers' reception, Tuesday afternoon, at Hotel Iroquois, Miss Driscoll was the guest of honor. She is a strikingly handsome young woman.

VIRGINIA KEENE.

The Babcock Musical Bureau.

Walter F. Stanley has been engaged as head of the piano department of the Oberlin Conservatory of Music (Oberlin, Ohio), through Mrs. Babcock's Musical Bureau in Carnegie Hall, New York. Other good teachers have secured excellent positions through the same source. Mrs. Babcock has a wide personal acquaintance in the principal cities of the country. In addition to this she has shown ability and energy in conducting the business that has proved highly satisfactory to both the teachers and the schools supplied with instructors. Teachers who register will find plenty of vacancies or Mrs. Babcock will find them for the applicants.

MUSIC FOR THE COMING MONTH.

- Wednesday evening, January 10—Opera, Metropolitan Opera House.
- Wednesday evening, January 10—Grienauer-Crane 'cello and song recital, Mendelssohn Hall.
- Thursday afternoon, January 11—Maud Powell violin recital, Mendelssohn Hall.
- Thursday evening, January 11—Boston Symphony concert, Carnegie Hall.
- Thursday evening, January 11—Opera (special performance), Metropolitan Opera House.
- Friday afternoon, January 12—New York Philharmonic public rehearsal, Carnegie Hall.
- Friday evening, January 12—Opera, Metropolitan Opera House.
- Friday evening, January 12—Boston Symphony concert, Baptist Temple, Brooklyn.
- Saturday afternoon, January 13—Opera, Metropolitan Opera House.
- Saturday afternoon, January 13—Bispham recital, Mendelssohn Hall.
- Wednesday afternoon, January 17—Beigel vocal recital, Mendelssohn Hall.
- Wednesday evening, January 17—Opera, Metropolitan Opera House.
- Wednesday evening, January 17—Flonzaley Quartet concert, special for students, Carnegie Chamber Music.
- Thursday afternoon, January 18—Heinrich Meyn song recital, Mendelssohn Hall.
- Thursday evening, January 18—Kaltenborn Quartet concert, Mendelssohn Hall.
- Thursday evening, January 18—New York Symphony concert, Carnegie Hall.
- Thursday evening, January 18—Olive Mead Quartet concert, Association Hall, Brooklyn.
- Thursday evening, January 18—Opera (special performance), Metropolitan Opera House.
- Friday evening, January 19—Opera, Metropolitan Opera House.
- Saturday evening, January 20—Opera, Metropolitan Opera House.
- Saturday evening, January 20—Opera (popular prices), Metropolitan Opera House.
- Sunday evening, January 21—Popular concert, Metropolitan Opera House.
- Saturday afternoon, January 27—Opera, Metropolitan Opera House.
- Saturday evening, January 27—Opera (popular prices), Metropolitan Opera House.
- Saturday evening, January 27—Manuscript Society musical meeting, National Arts Club.
- Sunday evening, January 28—Popular concert, Metropolitan Opera House.
- Monday morning, January 29—Bagby musicale, Waldorf-Astoria.
- Monday evening, January 29—Opera, Metropolitan Opera House.
- Tuesday afternoon, January 30—Susan Strong song recital, Mendelssohn Hall.
- Wednesday evening, January 31—Opera, Metropolitan Opera House.
- Thursday evening, February 1—Kneisel Quartet concert, Association Hall, Brooklyn.
- Thursday evening, February 1—Sam Franko's orchestral concert, Mendelssohn Hall.
- Friday evening, February 2—Opera, Metropolitan Opera House.
- Saturday afternoon, February 3—Opera, Metropolitan Opera House.



NEW VIEWS OF NIKISCH.

These are four different views of the great conductor, Arthur Nikisch, as he appears to the famous Leipsic sculptor, Max Lange. The statuettes were finished quite recently, and are the talk of musical Germany. The likeness to the Nikisch of today is striking, and is carried out with a scrupulousness of photographic detail rare in sculptured work. There seems to be no desire on the part of the artist to flatter, nor even to idealize. The face is given that expression of strong purpose in two of the views, which it actually bears in real life, and the two profile conceptions trace the softer lines which indicate the poetic elements that one would naturally expect to find somewhere in the composition of Arthur Nikisch's face. It is hinted from a reliable source that Nikisch may be heard again in America much sooner than some uninformed persons suspect even remotely.

- Saturday evening, January 13—New York Philharmonic concert, Carnegie Hall.
- Saturday evening, January 13—Opera (popular prices), Metropolitan Opera House.
- Saturday evening, January 13—Adele Margulies Trio concert, Mendelssohn Hall.
- Sunday afternoon, January 14—New York Symphony Orchestra concert, Carnegie Hall.
- Sunday evening, January 14—Popular concert, Metropolitan Opera House.
- Sunday evening, January 14—New York Arion concert, Arion Hall.
- Monday morning, January 15—Bagby musicale, Waldorf-Astoria.
- Monday evening, January 15—Opera, Metropolitan Opera House.
- Tuesday, January 16—Concert by Edith Rogers and the Women's String Orchestra, Mendelssohn Hall.
- Tuesday morning, January 16—Barclay Dunham lecture, song recital, Barnard Club, Brooklyn.
- Tuesday afternoon, January 16—Reisenauer recital, Mendelssohn Hall.
- Tuesday evening, January 16—Flonzaley Quartet concert, Carnegie Chamber Music Hall.
- Tuesday evening, January 16—New York Symphony concert.
- Monday morning, January 22—Bagby musicale, Waldorf-Astoria.
- Monday afternoon, January 22—Opera (special performance), Metropolitan Opera House.
- Monday evening, January 22—Opera, Metropolitan Opera House.
- Tuesday afternoon, January 23—Severn lecture recital, Severn Studio.
- Tuesday evening, January 23—Kneisel Quartet concert, Mendelssohn Hall.
- Tuesday evening, January 23—Tonkünstler concert, Assembly Hall.
- Wednesday afternoon, January 24—Sigismond Stojowski piano recital, Mendelssohn Hall.
- Wednesday evening, January 24—Opera, Metropolitan Opera House.
- Wednesday evening, January 24—Scottish Society concert, Mendelssohn Hall.
- Thursday evening, January 25—Opera (special performance), Metropolitan Opera House.
- Thursday evening, January 25—Grasse (violin) recital, Mendelssohn Hall.
- Thursday evening, January 25—People's Symphony concert, Cooper Union.
- Friday evening, January 26—Opera, Metropolitan Opera House.
- Saturday evening, February 3—Opera (popular prices), Metropolitan Opera House.
- Sunday afternoon, February 4—New York Symphony concert, Carnegie Hall.
- Sunday evening, February 4—Popular concert, Metropolitan Opera House.
- Monday evening, February 5—Opera, Metropolitan Opera House.
- Monday evening, February 5—People's Symphony Auxiliary Concert, Cooper Union.
- Tuesday afternoon, February 6—Severn Sonata recital, 131 West 56th street.
- Tuesday evening, February 6—New York Symphony Concert, Carnegie Hall.
- Wednesday evening, February 7—Opera, Metropolitan Opera House.
- Thursday evening, February 8—New York Symphony Concert, Baptist Temple, Brooklyn.
- Friday evening, February 9—Opera, Metropolitan Opera House.
- Saturday afternoon, February 10—Young People's Symphony concert, Carnegie Hall.
- Saturday afternoon, February 10—Opera, Metropolitan Opera House.
- Saturday evening, February 10—Opera (popular prices), Metropolitan Opera House.



MAUD POWELL

United States and Canada, 1905-06.

Address: STEINWAY HALL, 109 East 14th Street, or Wolffsohn's.



ST. LOUIS.

THE ODEON,
St. Louis, January 4, 1906.

Musical events of any importance have been scarce during the past month, aside from the elaborate song services presented in the various churches, and the many programs rolled off by the numerous clubs, and announced as Christmas entertainments. The coming concert of the Choral Symphony will be made additionally attractive by the assistance of Olga Samaroff, a St. Louis girl, who is fast gaining a wide reputation as a pianist. The orchestral numbers include Tchaikowsky's "Pathétique" symphony, "Scenes de Ballet," by Glazounow, and the Slavonic Dances, No. 4, in F, by Dvorak. Madame Samaroff's work will be a Liszt concerto and a group of solos, nocturne in C minor, by Chopin; "Humoresque," of Tchaikowsky, and the "Hungarian Rhapsody," No 15, by Liszt. The announcement last week that Elgar's "Dream of Gerontius" would not be presented by the Choral Symphony is received with regret. This great composition was advertised by the society in its literature as the crowning feature of the season, and the artists for whom the work was written, Ffrangon Davies, Ben Davies and Muriel Foster, had been contracted for to appear in their original parts. Alfred Ernest, the society's conductor, does not think that a satisfactory presentation can be given with four months' rehearsing. Whether the artists mentioned will consent to appear in any other production remains to be seen. An effort, however, will be made in that direction.

Popular Sunday concerts are to have another trial in St. Louis. The Choral Symphony Orchestra, Alfred Ernest and Frederic Fischer, directors, will try their powers to attract people to the Odeon on Sunday afternoons. Local artists will be engaged as soloists. Mrs. Franklin Knight will sing at the inaugural performance next Sunday at 3:45 o'clock.

The Grand Avenue Hotel will be the scene of a promenade concert Friday evening, January 12, when the Queen's Daughters will give a benefit to further extend their benevolent work. The singers taking part are Clinton Elder, James Rohan, John Rohan, Mrs. George D. Barnett, Stella Holloway and Adelaide Kalkman. Helen Cassidy will play violin solos and Adelia Ghio harp music.

There is a sort of lonesome air about the second floor of the Odeon, which has been the studio home of a large majority of musicians for a number of years. One by one the rooms are being emptied, and the artistic belongings of studio life carted to the New Musical Arts Building, on the corner of Olive street and Boyle avenue. The new year witnessed the departure of Mr. and Mrs. William Hall, Mr. and Mrs. Clinton Elder, Arthur Lieber, and the Wegman School of Music. Those to follow are Harriet Downing Machlin, Ida McLagan, Agnes Gray, Clara Meyer Vetta Karst, Lichtenstein Violin School, Kroeger School of Music, Charles D. Geer, I. L. Schoen, George Sheffield, John Towers, L. Ernst Walker, Horace Dibble, Nathan Sachs. Other musicians securing quarters in the new building will include Mr. Magin, Mr. McIntyre, Madame Rungejancke, Clara Norden, Miss Dudley and Alice Pettigill.

The many friends of Gertrude D. Quarles will be glad to know that she has recovered from her recent indisposition. Mrs. Quarles' sudden illness prevented her from singing in "The Nativity," sung in the Lindell M. E. Church at Christmas, and which was, without doubt, the

most elaborate church service in St. Louis in years; that is, to quote the opinions of the many musicians in the audience. Mrs. Quarles' solo work was sung by Mrs. Nicholas Wall.

Several hundred people were turned away from Christ Church Cathedral last Sunday night, when "The Messiah" was sung by Mr. Darby's choristers.

The high wind and rain of Wednesday no doubt kept many from the concert given by the Ten O'clock Musical. Miss Pfeiffer, Mrs. Barwick, Mrs. Harris, Mrs. Bradley, Nora Hughes Morse, Mrs. Ben Winters, Mrs. Summers, Miss Dill, Mrs. Hobbs, Ruth Fish, Miss Moxter, Miss Singer and Julius Silberberg furnished a program which met with much applause.

Ludwig L. Carl, graduate of the Dresden Conservatory, has opened the Belleville Conservatory of Music at Belleville. Mr. Carl is an energetic young man of pronounced musical ability, and is the conductor of the Choral Symphony Society there.

Frederick La Pierre, who is announced as a well known pianist from Buffalo, will give a recital in Recital Hall next Saturday night.

T. Carl Whitmer, director of the department of music at Stephens College, Columbia, Mo., has been giving a series of six organ recitals in the Baptist Church. The programs cover a wide range of organ work and have been devoted to French, German, American composers, a Bach recital, an afternoon given to the compositions of Charles Widor, organist of St. Sulpice, Paris, France, and a miscellaneous program from composers of nine countries. January 6 will inaugurate a series of lecture recitals. G. Rawson Wade, baritone, will sing early English carols. Among the lectures announced by Mr. Whitmer are "The Development of the Piano and Its Relation to Music," "Tannhäuser," "Early German and French Piano Music," "Early English and Italian Piano Music" and "Lohengrin." Mr. Wade will sing a Schumann and a Schubert recital. The piano work will be played by Mabel Hale, Mrs. W. B. Peeler and Kathlene Baker. George Venable, as violinist will take part in the March recital. The series closes with Richard Strauss' setting for "Enoch Arden," Edna June Terry, reader, and Miss Hale at the piano. The third annual Spring Festival will be given in the auditorium of the University in May.

Irene Critchfield was the soloist of the Belleville Philharmonic at their New Year's concert and made a decided impression by her artistic singing.

A typographical error in December 28 issue made a reference to the Apollo Club and the Hot Time Minstrels read "Apollo Minstrel performances." While the two clubs include many who are members of both organizations, they are distinct, each serving its particular purpose in the musical life of St. Louis.

HELEN JUDD STRINE.

Harold Bauer's Southern Tour.

Harold Bauer starts this week on an extended tour of the South, his engagements including appearances in the principal cities of Texas. He will return north early in February, in time for an engagement in Boston with the Symphony Orchestra.

MUSIC IN MAINE.

PORTLAND, Me., January 5, 1906.

The third concert in the Ellis Course attracted a large and most appreciative audience on Wednesday evening. Olga Samaroff, the pianist, was the chief attraction, ably assisted by Madame de Moss, soprano, and Myron Whitney, Jr., bass. Madame Rider-Kelsey was to have appeared at this concert, but owing to illness cancelled the engagement. Madame Hissem de Moss substituted on short notice and scored a success, receiving encore after encore. After her second group of songs she responded with an extra encore number most charmingly. Mr. Whitney sings in a straightforward, manly manner that carries conviction with it and gains favor with his audience.

Madame Samaroff made her initial appearance in Maine at this concert, and, aided by a superb Steinway grand, played most beautifully. Unusually gifted is Madame Samaroff, and in nearly every way her playing is a delight and inspiration.

Due credit here should be given the management for its kindly interest in Portland music students and the desire to aid them to listen to such instructive playing as that of Madame Samaroff. The following notice was sent to every local instructor, and no doubt the favor was appreciated and the opportunity embraced by many pupils:

I am able to offer a limited number of reserved seat tickets to this attractive concert, to music pupils only, for 50 cents each. These tickets must be bought by you, personally, before January 1, in lots of not less than six.

Yours very truly,

IRA C. STOCKBRIDGE.

It was a move in the right direction. The program for the concert follows:

Songs—
Erikönig Schubert
O lass dich halten Jensen
Schlagende Herzen Strauss
Mandoline Debussy

Aria, With Verdure Clad, from the Creation Haydn
Madame Hissem-de Moss.

Soli for Piano—
Fugue, G minor Bach
Nocturne, C sharp minor Chopin
Etude, in F major Chopin
Etude, in A minor Chopin
Madame Samaroff.

Songs—
Tally-ho Clark
Finland Love Song White
Visione Veneziana Brogi
Ciccina Sicilian Folksong
Mr. Whitney.

Songs—
Cradle Song Gaynor
Spinning Song Liza Lehmann
Madame Hissem-de Moss.

Soli for Piano—
Liebestraum Liszt
Waldestrauchen Liszt
Rhapsodie, No. 15 (Rakoczy March) Liszt
Madame Samaroff.

Duet, Crucifix Faure
Madame Hissem-de Moss and Mr. Whitney.
A. de Voto, Accompanist.

Frederic Mariner, of New York, a noted technic specialist in piano instruction, now residing in Portland, spent the Christmas holidays in Burlington, Vt.



Last Year in America.

Season 1905-06.

ANITA O RIO

SOPRANO.

Tour Now Booking.

ADDRESS

J. ARMOUR GALLOWAY,
53 East 56th Street,
NEW YORK.

RAOUL

PUGNOL

The Great French Pianist

IN AMERICA THE ENTIRE SEASON

The Baldwin Piano used

Management: HENRY WOLFSOHN.

CLEVELAND.

HOTEL EUCLID,
CLEVELAND, Ohio, January 5, 1906.

Madame Galski appeared here last night as soloist with Emil Paur and the Pittsburgh Orchestra. It was the first time the famous singer has been heard in Cleveland, and her glorious voice, which was in fine fettle, won her vociferous applause from possibly the greatest audience that has ever been known to attend a musical performance here. Her program was sung with painstaking care, and to each song she gave her very best. So prolonged was the applause after the "Slumber Song" that she repeated it and surprised and delighted the audience by singing it for a third time later in the program. After each of her numbers Galski was called back again and again, her hearers apparently determined that she must not go. For approximately twenty minutes the great singer bowed her acknowledgments to the enthusiastic tribute paid her by Cleveland.

While the audience, figuratively, went wild over Galski, it was no less appreciative of the Wagner program presented by Paur and the orchestra. Wagner is much beloved in this city. Frank La Forge, as accompanist to Madame Galski did splendid work. That there is a rapidly developing musical appreciation in this great city on the lake was pleasingly manifested at last night's event, and the number of symphony concerts for next season may be increased in consequence. Indeed, a Cleveland orchestra next winter is not outside the scope of possibility.

Music lovers of Cleveland had another rare treat last Wednesday night, when Brahms van den Berg, of Cincinnati, assisted by Max Karger, a local violinist of much promise, played before a splendid audience at the Temple. Van den Berg is certainly a wonder. His program was lengthy and required prodigious skill for production in the right manner. No adverse criticism can possibly be made. Wilson G. Smith said of the performance:

"Van den Berg is developing to Cyclopean proportions as a pianist. His technical certainty is almost infallible. His scales rush up and down the keyboard like an impetuous mountain stream. He rolls out his chord and octave climaxes with approximate thunder. And allied to it all is an intimate and temperamental artistry that is the trademark of an introspective poet who pictures at the piano tonal visions of rare beauty and significance. I once said that this great little man would soon be recognized as one of the first rank, and the rapid gait that he is traveling upon the artistic road will very soon make good my prediction. The few really great pianists who occupy high places—if they look in the right direction—can see him coming. So, gentlemen, make room for a worthy colleague. He is big with promise. His style, too, is becoming more reposeful and equilibrated."

And Mr. Smith, by the way, has coined a new word in the foregoing. Critics please observe.

Under the direction of J. Powell Jones, the Harmonic Club, assisted by several noted soloists, gave "The Messiah" last week at the Epworth Memorial Church. It was the fourth annual production of the great Handel work by the club, and the performance was enjoyed by a large audience. The soloists were Adah M. Sheffield, soprano, Chicago; Harriet Foster, contralto, New York; Dan T. Beddoe, tenor, Pittsburgh, and Henri G. Scott, basso, New York. Herbert J. Sisson was organist and Ida M. Haelefe pianist. The Philharmonic String Quartet assisted. The singing of the soloists was good in every instance, and, in fact, there were no weak spots in the production. J. Powell Jones, the director, is a musician of splendid attainments and an able conductor. Credit is due him for the magnificent production of "The Messiah."

Isabella Beaton's seventh piano recital, which was scheduled for January 10 at the Cleveland School of Music, has been postponed until February 21, owing to the appearance

here of Kubelick on the former date. Lulu G. Bowles, contralto, will sing several numbers at the recital:

Concerto, in E minor, op. 11.....Chopin
Spinning Song.....Wagner-Liszt
Peasants' Dance.....Isabella Beaton
Pastorale.....Isabella Beaton
Improvisation on an Original Theme.....
Air de Ballet, op. 36, No. 5.....Moszkowski
Mazurka, op. 38, No. 3.....Moszkowski
Tarantelle, op. 27.....Moszkowski
Polonaise, in E flat, op. 33.....Chopin

Arthur Rubinstein, the Polish pianist, will play here February 1.

Walter S. Pope's third lecture recital of the season will be given at Unity Chapel Tuesday afternoon, January 16. The program will include compositions of Schumann, Rubinstein, Tchaikowsky and MacDowell.

W. G. HARDING.

Kelley Cole Notices.

Kelley Cole, an admirable and always reliable tenor, is having unusual success this season. Loudon G. Charlton, Mr. Cole's manager, has booked many engagements for the singer. The tenor has dates extending into the late spring. Some of his recent press notices include:

Kelley Cole has a tenor voice of wide range. His phrasing was clean cut and he developed unsuspected qualities of a lighter vein in his last songs. * * * Mr. Cole's Scotch song was much appreciated, and he followed it with a charming gondola song.—Pittsburgh Dispatch, November 14, 1905.

But how beautiful some of the songs in the second part of the program seemed! Mr. Bispham and Mr. Cole were easily the stars of the song recital. Mr. Cole's recital numbers were a genuine treat. "Salomo" proved a beautiful song that was given most artistically. It was one of the best songs of the entire evening, while "Mary" was sung with a personal touch that makes all such songs popular. The only regret was that Mr. Cole did not have more program numbers.—Pittsburgh Post, November 14, 1905.

Mr. Cole, the tenor, sang a Scotch ballad in the miscellaneous program exceedingly well, and is to be thanked for introducing to Pittsburgh audiences an excellent song, "Salomo," by Hans Hermann.—Pittsburgh Gazette, November 14, 1905.

Of the many concerts and recitals which have been offered the Chicago public during the past two weeks, two will long be remembered as being particularly disappointing. Yet both programs presented artists who are famous and attracted excellent audiences. * * * At the other David Bispham was so unfortunate as to appear with four other singers, only one of whom, the tenor, Kelley Cole, was at all worthy of a place on the same program with the great baritone. * * * One would gladly have heard more of Mr. Bispham, though Chicago has had several opportunities to enjoy his art this season, and, in the light of the splendid qualities which Mr. Cole was able to show in his one short group of songs, an entire recital by him would have proved far more interesting than the conglomeration of good and very bad singing that was offered. From what I have heard of Mr. Cole elsewhere I am convinced that he could make a song recital well worth while. But the audience was permitted to hear only just enough of Mr. Bispham and Mr. Cole's work to make them realize how attractive the afternoon might have been.—Inter Ocean, Chicago, Ill., November 26, 1905.

The concert given in Music Hall before an audience of good size yesterday afternoon was made enjoyable through the singing by Mr. Bispham and Mr. Cole. The popular baritone was at his best. Mr. Cole showed himself a young tenor of attractive and promising qualities. His voice is sympathetic, pure and of good volume, he uses it well and with taste, and will be heard from.—W. L. Hubbard, in Chicago Tribune, November 20, 1905.

Perhaps the most grateful moment of the recital was the singing of Mr. Cole. He has a fine, virile tenor voice, a convincing style, admirable musical taste, and a pleasing personality.—Glenn Dillard Gunn, in Inter Ocean, November 20, 1905.

Mr. Cole has a tenor voice of pleasing quality which he uses with excellent artistic perception and fine control. He gives evidence of dramatic feeling as well and is an artist of sterling worth.—Chicago Evening Post, November 20, 1905.

Kelley Cole made a fine impression with his old Scotch song, "Mary."—Chicago Chronicle, November 20, 1905.

Among Mr. Cole's bookings are twenty-four concerts with David Bispham, Madame Shotwell-Piper and Katharine Fisk in Grace Wassall's Shakespeare Song Cycle.

BISPHAM'S SECOND RECITAL.

New Year's festivities in New York were enhanced by the character of the music David Bispham presented at his recital in Mendelssohn Hall Thursday afternoon, January 4. Mr. Bispham is a profound student, but his scholarship is not of the pedantic kind. His programs are always arranged to harmonize with the times, and this of itself kindles anticipation in what is to come. The recital last Thursday was the second in a series of three. The baritone was in good voice and displayed once again that whole hearted sincerity and intense temperament that wins and holds an audience. The program, combining, as it does, music of several schools and a recitation, with musical accompaniment, by Max Heinrich, was enjoyed from beginning to the end:

Si, tra i Ceppi, Berenice.....Handel
Separazione, Old Italian Folksong.....Arranged by Sgambati
Che fiero Costume.....Legrenzi
Schöne Wiege meiner Leiden.....Schumann
Der Wanderer.....Schubert
Wie froh und frisch.....Brahms
The Erl King.....Carl Loewe
Tom, the Rhymer.....Carl Loewe
The Wedding Song.....Carl Loewe
Recitation, to Music, Magdalena, or The Spanish Duel, J. F. Waller
Music by Max Heinrich, op. 17.
(Dedicated to Mr. Bispham.)

Mr. Bispham's remarkable dramatic gifts succeeded in making Loewe's clever setting of "The Erl King" a thrilling moment in the interesting afternoon. In the other Loewe songs the singer showed that mirth is a good thing for men and women to cultivate. He sang these songs in captivating style. Mr. Bispham was recalled numberless times. As encores he sang Schumann's "Ich Grolle Nicht," the Page song from "Falstaff," and "Drink to Me Only With Thine Eyes."

Mr. Bispham won his spurs as a reciter some years ago, and so his audience last week was quite prepared for the splendid presentation of the semi-humorous "Magdalena," with Heinrich's excellent musical background. Proud Yankee hearts throbbed as they heard Bispham declaim the honorable intentions of one prosaic individual named Peter Brown toward a Spanish beauty, and the equally honorable intentions of a Spanish cavalier (with a string of names as long as the members of the royal family) toward the same lady. In the duel the courageous Mr. Brown was victorious. The piano part was well played by a young man who does not permit his name to appear on the printed program. William H. Hammond, the composer, turned the leaves for the accompanist. At the conclusion of the recitation the audience tarried and recalled Mr. Bispham back to the stage several times. He finally sang again Heinrich's song, "Who Knows," which is introduced in the reading of "Magdalena."

At the last recital, Saturday afternoon of this week, Mr. Bispham will recite "Das Hexenlied," by Von Wildenbruch, with musical setting by Max Schilling. On Saturday Mr. Bispham will also sing four songs by Louis Victor Saar, a resident composer. The order of the program will be:

Dem Unendlichen.....Schubert
Du bist die Ruh.....Schubert
Frühlingsglaube.....Schubert
Die Lotosblume.....Franz
Die helle sonne Cuchtet.....Franz
Nachtlied.....Franz
Liebesfeier.....Franz
Les Roses d'Ispahan.....Gabriel Fauré
L'heure exquise.....Renaldo Hahn
Desir d'Amour.....Saint-Saëns
Weltflucht.....Louis V. Saar
Tränen.....Louis V. Saar
Mit einem Ringe.....Louis V. Saar
Gefunden.....Louis V. Saar
(Accompanied by the Composer.)

Recitation to Music, Das Hexenlied (The Witch's Song).
Music by Max Schilling, op. 15.

Von Wildenbruch

Music by Max Schilling, op. 15.

JUSTIN THATCHER, Tenor

VOCAL INSTRUCTION.

TELEPHONE: 2013 Columbus. Long Acro Studios: 756 Seventh Avenue.

Mrs. ROLLIE BORDEN-LOW SOPRANO

Munich, Paris, London, Berlin.

EXPONENT OF JULIUS HEY, C. M. WIDOR and GEORG HENSCHEL.

CONCERTS, RECITALS, ORATORIO.

Address 237 West 100th Street, New York.

GLENN HALL

Tenor, Concert, Oratorio and Song Recital
SPRING TOUR

Theodore Thomas Orchestra
610 West 138th Street, New York

Phone: 3654 L. Morningale.



MILAN, December 29, 1905.

LA SCALA opened this year on December 20 with the opera "Loreley," by Catalani, the second opera following immediately will be "Fra Diavolo." The following is the cast of artists engaged for the season 1905-1906: Maria Bastia Pagnoni, Matilde Bruschini, Adele d'Albert, Eleanora de Cisneros, Teresina Ferraris, Marcella Giussani, Margherita Manfredi, Angelica Pandolfini, Giuseppina Piccoletti and Rosina Storchio; Signori Virgilio Bellati, Oreste Benedetti, Adamo Didur, Mansueto Gaudio, E. Giraldoni, Umberto Macuez, Libero Ottoboni, Antonio Pini-Corsi, Giuseppe Sala, Pietro Schiaozzi, Leonida Sobinoff, Riccardo Stracciari, Costantino Thos, Emilio Venturini and Giovanni Zenatello. Conductor, Cleofonte Campanini.

The annual benefit for the Christmas fund for poor children, which the Corriere della Sera got up, was an immense success in every respect. To think of the little folks and the disinherited ones of fortune at this season appeals, I think, to everyone, therefore the generous and spontaneous offers of artists, editors, musicians to lend their aid in the cause of charity was fully responded to by the public; but let me also add at once that never was a more tempting and attractive entertainment offered to it, and Italy's most illustrious names figured on the program. Pietro Mascagni, purposely came from Rome, opened the performance by conducting the orchestra from La Scala (over 100 musicians), which played the symphony from "Tannhäuser," and the effect was simply imposing, for Mascagni is a born conductor, and the orchestra—well, it is La Scala orchestra! Comments would be superfluous. Then Madame Duse and her company played Dumas' "Visita di Nozze," infusing in the one act that indefinable poetry and pathos which belongs especially to her art. Mascagni again directed the delightful "Suite Pittoresque," by Massenet, and received interminable ovations. Elisa Bruno, the well known contralto, sang with great effect the benediction of Fides from the "Prophète" and the "Aria Della Cieca" from "La Gioconda." Then followed two acts from the French play, "Nouveau Jeu," played by that delightful and versatile actress, Teresa Mariani, and Zampieri, an actor of great repute. But all good things must come to an end, and the poet Pastouchi closed the performance by reciting one of his new poems.

The first of the classical concerts of the Società del Quartetto took place on Friday evening, December 15. The feature of the evening was the interpretation and rendering of a selection of music by a vocal quartet from Paris, the program being divided into two parts, the first half illustrated the antique, seventeenth and eighteenth century music, the second half comprised the modern composers. It proved a very interesting and instructive even-

ing, the numbers on the program being little or seldom heard, which is something for our difficult and critical audience's attention to be drawn. The vocalists were Mary Pironnay and Legrand Philip, soprano and contralto, and MM. Delit and Gebelin, tenor and bass.

The tenor Zenatello, while fulfilling his recent engagements at Covent Garden Opera, London, had the honor to be commanded to sing at court before King Edward and Queen Alexandra at Windsor Castle. This singular distinction falling only on him of the Italian company, I do not believe in "being born with a golden spoon in the mouth," but I do believe in a silver voice and hard work.

A. M. E.

Mark Hambourg.

Piano playing is probably listened to in Russia more critically than in any other country. Some leading Russian newspapers write as follows of Mark Hambourg, the eminent virtuoso:

An enormous audience assembled last night to greet Mark Hambourg, at the Philharmonic Concert. Although it is enough for Mr. Hambourg to touch the keys to inspire us with his music, he was particularly happy with the Chopin sonata, and that piece, we may say, was the climax with which he moved the great audience. It was a wonder how Mr. Hambourg, not being a Pole, deeply felt and understood the dramatic contents of the composition, where the character and suffering of the Polish nation are revealed, and he is the first pianist who showed us points of beauty that had never before struck us in the sonata. After the Liszt rhapsody, in which Mr. Hambourg had the opportunity of displaying his fabulous technique, the electrified public crowded round the platform, and though the pianist was tired out, he was forced accede to their wild demands, and played six encores. After this additional recital, the public at last departed, thoroughly satisfied with the pianistic god.—*Courier Warszawsky.*

Mark Hambourg, who is a pupil of Leschetizky, and has a big name abroad, appeared last night with the Philharmonic, and showed a beautifully modulated touch, enormous technique and fiery temperament. He had a great success with the public.—*Russkij Viedmosti, Moscow.*

Last night at the Philharmonic, Mark Hambourg had a remarkable success and was loudly greeted by the public.—*Novosti Dnia, Moscow.*

A leading English Provincial paper has the following to say:

There was very little doubt that the great feature of the evening was the piano playing of Mark Hambourg. One is so accustomed on these occasions to the conventional order of things, however brilliant and talented, that the performances of this cultured Boanerges among pianists, took everybody by surprise, and eventually carried them to the highest pitch of enthusiasm. The marvelous execution, and yet absolute harmony, of the Mendelssohn-Liszt solo in the second part wellnigh brought the entire audience to its feet. Mr. Hambourg literally flung himself at it, grappled with it in what one could only regard as a fine frenzy, inspired it, overcame it, conquered and lived, to hear the tumultuous applause of the great audience all around him. He was almost cheered on to the platform again, and altogether received quite an ovation.—*Doncaster Chronicle.*

What Is Real Music?

(From Life.)

What is real music?

For ninety people out of a hundred it is a mystery, a dithyramb of din, a sounding brass and a tinkling cymbal, and strings, superadding the voice of the domestic beast whose true inwardness they are.

For nine out of the remaining ten real music provides a species of intellectual gratification. They have studied the stuff somewhat and have an understanding, more or less adequate, of its technical significance, and thus they find its performance interesting. They are thrilled with the violins fingering tenths and the trombones mounting to E in alt.

But the hundredth man gets a genuine emotional effect from real music, although the chances seem to be that he is mad.

NASHVILLE.

GREATER NASHVILLE, Tenn., January 2, 1906.

A concert was given by the Glee Club of Vanderbilt University in the University chapel December 19, under the direction of Charles L. Washburn.

At the First Presbyterian Church, Sunday, December 24, the Christmas cantata, "The Prince of Peace," by Mrs. John Ashford (local composer), was presented in a very impressive manner under the direction of Douglas Powell. The soloists were Mrs. Wiers, Miss Davidson and Mr. Powell.

A pupil recital of The Nashville Conservatory of Music took place at the Philharmonic Hall December 29.

The concert at Fisk University December 29, given by R. A. Lawson, pianist, and Ida Napier Lawson, created an unusual amount of interest in the city. Mr. Lawson is a graduate of the above university and also of the Hartford (Conn.) Conservatory of Music. He is an excellent pianist, showing a technique that is accurate and clear, a delightful pianissimo, delicate and thoughtful interpretations. Mrs. Lawson has a pleasing soprano voice, with dramatic qualities. Her selections were well received by the large audience.

Program follows:

Thirty-three Variations, in C minor.....	Beethoven
Sonata, in G minor.....	Schumann
Mr. Lawson.	
With Verdure Clad, from Oratorio of the Creation.....	Haydn
The Lark.....	Parker
Mrs. Lawson.	
Prelude, in C sharp minor.....	Rachmaninoff
Etude, in F sharp.....	Arensky
Etudes, op. 10, Nos. 5 and 12.....	Chopin
Valse, op. 42.....	Chopin
Ballade, in G minor.....	Chopin
Mr. Lawson.	
In Autumn.....	Franz
An Open Secret.....	Woodman
Nymphs and Shepherds.....	Parcell
Mrs. Lawson.	
Improvisation.....	MacDowell
March Wind.....	MacDowell
Serenade.....	Hopekirk
Air de Ballet (Callirhoe).....	Chaminade
Valse, in E major.....	Moszkowski

A new arrival in this city is Mr. von Geltsch, a pupil of Listemann and Sauret (Chicago College of Music). As soloist he has distinguished himself in a very creditable manner. His excellent work in the Nashville Conservatory of Music is recognized. Mr. von Geltsch will give a violin recital in the near future, assisted by Frances Elizabeth Southgate, soprano, and Prof. C. J. Schubert, musical director.

Very successful Christmas concerts were given by the pupils of Ward's Seminary, Emil Winkler, musical director, and Belmont College, E. Hesselberg, director.

FRANZ J. STRAHM.

Carl Perron, the Dresden tenor, will not leave the Royal Opera there, as reported, in order to go to Stuttgart. His appearances in the latter city are merely to be what are known in Germany as "guest" performances.

THE MASTER SCHOOL OF VOCAL MUSIC

A Special School for Voice Training, under MME. AURELIA JAEGER (Directress of the Metropolitan Opera School of New York) and VICTOR BEIGEL, assisted by a distinguished Faculty for Languages, Theory, Etc., Etc.

Madame SENBRICH and DAVID BISHOP on the Visiting Jury.

108 Montague Street, BROOKLYN, New York City.

Catalogue on application

RACHMANINOFF

Director, Imperial Opera, Moscow

Composer-Pianist

AVAILABLE FOR CHAMBER RECITALS WITH CONCERT COMPANY, APRIL AND MAY

FANNIE BLOOMFIELD ZEISLER

Booking for SEASON 1905-1906.

Tour will again be Limited to Twenty Appearances.



With Minneapolis Orchestra, FEBRUARY 19

With Philadelphia Orchestra, MARCH 8 and 10

With Chicago Orchestra, MARCH 23 and 24

Apply to ALINE B. STORY, 5749 Woodlawn Ave. Chicago.

SAN FRANCISCO.

SAN FRANCISCO, Cal., December 29, 1905.

A large and fashionable audience packed the New Tivoli Opera House on Tuesday evening, December 19, to "welcome home" Alice Nielsen, where, with her own company, she gave a most delightful and satisfactory performance of "Don Pasquale." Miss Nielsen commenced her career years ago at the old Tivoli as a chorus girl, and later filling minor parts. It was therefore a pleasant coincidence that she should appear at the Tivoli on her first tour in grand opera. The size of the house and the applause she received would have done full justice to the greatest of singers. The production in every way proved a success. At the close of the opera Miss Nielsen sang Tosti's "Good-bye." The announcement was made before the curtain by the management that "Someone wanted to hear Miss Nielsen in English."

Jessie MacLachlin, the charming Scottish singer, and John McLinden, the talented Scottish cellist, gave two concerts in Native Sons' Hall during the week of December 24. These two artists have made an extended tour throughout Australasia, and report an exceptionally successful trip. The concerts were under the auspices of Clan Fraser No. 78, of the Order of Scottish Clans. The accompanist for the evening was Robert Buchanan.

Since the last issue of this paper Emile Sauret and Arthur Speed returned to this city from Los Angeles and gave two additional concerts at Lyric Hall, under the management of Will Greenbaum. This makes five concerts given by these artists in this city, and every one should have been crowded to the doors. The musicians who were fortunate to attend any of the concerts are warm in their praise of both of these artists.

The third piano recital by little Maurice Robb took place on Tuesday evening, December 26, at Steinway Hall. Master Robb is a pupil of Mrs. Oscar Mansfeldt. Although only ten years of age, his program contained the difficult Mendelssohn G minor concerto, three numbers of Chopin and compositions of Handel, Weber, Rosenthal and Moszkowski. He played these numbers in an intelligent manner, considering his years. His technic is wonderfully developed. A bright future is predicted for this young musician.

The recent piano recital by Florence Jenkins Trost and Maud Cohen at Girard Hall, Oakland, was a pronounced success. The numbers played were arrangements for two pianos, and included Grieg's romance, op. 51, which was greatly appreciated, especially by the musicians present. Mrs. Alfred de Fries Taylor assisted with several vocal selections, singing in an artistic manner.

The pupils of the Bonelli Conservatory of Music gave a recital Friday evening, December 29, at Lyric Hall. The program included several selections by the Lombardero Mandolin Club. The following pupils took part: Alma Jensen, Gladys A. Couth, Edith Lincoln, Rita Lubelski, Grace Litzius, Ray Garcia, Agnes Thomsen, Lester Rhodes, Harry Lowenstein, Alfred Lamb and N. Kinell. J. Greven assisted Mr. Bonelli by accompanying the voices in an artistic manner. The pupils showed the effects of good training and the numbers were greatly appreciated, judging by the frequent applause of the large audience.

Eleanora de Cisneros.

Here are some more London press notices of Madame de Cisneros, the operatic contralto of the Royal Opera, Covent Garden:

In the parts of Aida and Amneris, Mesdames Buoninsegni and de Cisneros won many admirers a year ago. They did well, too, last night.—Daily Telegraph.

The Arsena of Signora de Cisneros was as intense as the melodramatic character is meant to be, the artist's singing also being very expressive and artistic.—Stage.

L. E. BEHYMER,

442-457 Mason Opera House, Los Angeles, Cal.
Manager of High Grade Musical and Lyceum Attractions, Representing the Ten Best Cities on the Coast. Frequent and advance work conducted by experienced people. Listing agents furnished, using 114 papers for publicity. Local representative in each town. The Oldest Music Bureau on the Coast. Sixteenth Successful Season.

APOLLO CLUB.

Second Season, 1905-06.
"Memiah," December 28. Soloists: Mmes. Macconis, Julian Walker. Other dates and soloists to be announced. Harry H. Barnhart, Musical Director, 1007 Eiden Ave.; L. E. Behymer, Manager, Mason Opera House, Los Angeles, Cal.

All operatic contraltos bless Verdi with their last breath for having written "Aida," for it is the only opera of any great popularity that gives them a chance of showing their full talents. Therefore, it is only fair that we should dwell particularly on the fine performance of Signora de Cisneros. Physically disfigured and vocally cramped as this great artist has been so far this season, in parts of witches and elderly women, it is a revelation to those who have only seen her as such to find her in the part of the jealous and revengeful Egyptian Princess Amneris, a singer of great personal and vocal charm, while her dramatic powers are surpassed by none of her sex on the operatic stage.—Standard.

ALICE NIELSEN IN SAN FRANCISCO.

Alice Nielsen had one of the greatest triumphs of her career in San Francisco. As Norina in "Don Pasquale" she captivated audience and critics who heard her at the Tivoli Theatre during Christmas week. San Francisco was at one time Miss Nielsen's home and her appearance there during the Merry Yuletide season proved an event of extraordinary proportions. The theatre was crowded and the young prima donna was welcomed by demonstrations of joy that neither she nor her manager will soon forget. All of the musical reviewers united with the public in the welcome to the charming young artist. Their discriminating criticisms agree with the European and best American verdicts of Miss Nielsen's advancement.

Extracts from the criticisms in the San Francisco daily papers are here reproduced:

Brava, little Nielsen! Brava!
Alice Nielsen came home last night to show what she could do in grand opera. She came as Norina in "Don Pasquale," the Tivoli place, and Pacific avenue, Telegraph Hill and everything between for audience. We had heard here of Milan approving, of Naples admiring, of Miss Nielsen's London triumphs—but she "had to show us," as they say at the Orpheum. She "showed us" last night, and the local incredulity as to its own was neatly shattered, and those who believed that the fetching little singer had simply dimpled her way into grand opera were fairly confuted. For Miss Nielsen had distinctly "arrived."

The poetic fitness would have been better served had it been the old Tivoli where Alice Nielsen sang last night. It was there that the silvery little voice was first heard and that fascinating little mole first seen. But she did not look a day different last night. She is just the same round eyed, dimpled, dainty little thing as ever, and the voice, though larger, is still as fresh and pure.

But the Nielsen of last night is a very different person from the little singer that used to do "bits" at the old Tivoli. Perhaps she has not yet the full sweep of grand opera. * * * But give Miss Nielsen the aplomb that comes from full recognition, and the operatic stage will gain one of the most charming of the lighter lyric singers. She sang a charming Norina last night, that in time should be as brilliant as it is now exquisite.

This means, of course, that Miss Nielsen, always a good student, has been hard at work since she left here. Her coloratura work in particular has gained both in volume and quality. * * * She is still true as a lark in the intonation and the purity and freshness of the voice surprise anew every time one thinks of them.

And easily as a lark she sings, phrasing with charming taste—except, perhaps, for an exaggerated pianissimo. Miss Nielsen is not the fair Luisa, but from her work last night one sees ample room both for her and Tetrazzini on the grand opera stage. Even Telegraph Hill shouted "Bis!" for her, and the rest of the house heartily added its quota of appreciation.—The San Francisco Call, December 27, 1905.

Alice Nielsen had an enthusiastic "welcome home" last evening at the Tivoli Opera House, where with her own company plus local support in the way of chorus and orchestra, she gave a thoroughly enjoyable performance of "Don Pasquale." Having begun her career as a chorus singer at the old Tivoli, it was rather an interesting coincidence that she should make her first local appearance in grand opera at the new Tivoli.

Like, graceful, pretty and naive, she certainly looks the impersonation of the girl who lends herself to a harmless trick to get for her own the man she loves. With a voice adequate, oftentimes deliciously sweet, perfectly true and well placed, she is musically equal to the technical exactions of the role, and with all her stage experience, could not fail to give it all its dramatic value.—The San Francisco Chronicle, December 27, 1905.

Alice Nielsen at the Tivoli last night was all that a city full of friends expected to find her—dainty, pouting, laughing, vocally sparkling. Indeed, everything was all "hunkidory," as the lobbies feelingly expressed it.

The opera, "Don Pasquale," was not too grand to be enjoyed, and peculiarly fitted to express the otherwise inexpressible airs and graces of such a charming bit of humanity as Miss Nielsen. Italians declare that her Italian was distinct and distinctly un-American, but however that may be, it was quite unnecessary to understand her words when she had such eloquent advocates as her hands, feet and eyes to speak for her. The pleasure of a thousand moods and the privilege of flirting with her audience is what she always seeks, and the result is a pretty picture of the eternal as well as the transient feminine.

For once the press agents were not too enthusiastic in forecasting a reception. The big house came prepared to like her and liked everything, even the flock of fugitive vocalists introduced as a chorus. Anyone who did not applaud was certainly troubled with butter fingers, for pattering palms emphasized the demand, "Where art thou, Alice?" again and again. So pleased was the little lady that at the end of the opera she threw in the extra measure of Tosti's "Good Bye" very sweetly, to show she had not forgotten the accent of her English. Miss Nielsen had the good sense to surround herself with excellent support.—The San Francisco Bulletin, December 27, 1905.

Ah, the life of a victorious stage queen is almost incredible when it comes home to you in a single flash. Yet she is the same Alice Nielsen—pretty, pert almost to the point of soubretteishness, and hardly eight days older. The only great change is in her voice, which always had quality and facility and devilment, but which now has expanded and limbered and been polished to the smoothness of glass.

The leaf of a rose is not softer than the notes midway in Alice Nielsen's scale. And this is not to say that her upper register gives a false account; not a bit of it! Here the notes have been smoothed of every suggestion of inharmonious overtone and undertone. They are lean and supple and sweet, even if not quite so sweet as those below them. But the rarest quality in all her voice is humor. How prettily she trills a jest! And there is never a thought of effort. She expresses herself in song as Sauret does on the fiddle. There are no technical obstacles for the play of her restless temperament.

A few nerves obtruded themselves after the thunder of welcome, but by the time the second act was under way, Miss Nielsen was mistress of herself and her audience. And it was good to find a prima donna that looked youthful and was devilish and provoking in the youthful, devilish and provoking role of Norina; for Norina, like Rosina of "The Barber," does not fit happily the stage manners of the more arrogant prima donna. Norina is a little lass that knows a thing or two, and Miss Nielsen played her that way. Indeed, Miss Nielsen introduced into Italian opera some of that ginger which was so effective against the sober respectability of the old Bostonians.

I found (with the aid of an English libretto) that even the jokes in the long winded recitative passages are not so deadly dull when warbled by Alice Nielsen. And actions were louder than words in the scene where Norina lays violent hands on the bric-a-brac of poor Pasquale. So far all her Italian, Alice Nielsen did not come home to be misunderstood entirely.

Of the four principal roles in this most portable of operas buffa three were admirably taken.—The San Francisco Examiner, December 27, 1905.

How About Europe?

A lady who has had years of experience in the music profession and is thoroughly conversant with the ways of procuring engagements, is about to sail for Europe. She would like to arrange with musicians for public appearances in London, where she will spend the winter, and will correspond with that object in view. Any singer or instrumentalist who views a debut or appearance in London can obtain information of importance by addressing Mrs. DUKE, care MUSICAL COURIER, 1135 Broadway, New York.

The Pugno-Hall-Hollman Recital.

Raoul Pugno, Joseph Hollman and Marie Hall are the musical stars Henry Wolfsohn will present at a concert in Carnegie Hall Sunday afternoon, January 21. This will be 'cellist Hollman's first New York appearance in twelve years. Since he played here the last time he has toured all over the world. Hollman was the 'cellist of the Eames concert tour, and everywhere he was well received.

Aged Pennsylvania Musician Dead.

John S. Foust, an aged Pennsylvania musician, died Christmas Eve at his home in Allentown. Mr. Foust was born in Philadelphia in 1817. He studied music in Boston under the late Dr. Lowell Mason. As teacher and organist Mr. Foust had filled some excellent positions in his native State. He is survived by three children and nine grandchildren.

New Position for Ruebner.

Dr. Cornelius Ruebner, of Columbia College, New York, and associated with the College of Music, Washington, D. C., has been made director of the Choral Society, in Washington.

The following have studied under Mr. HERMANN KLEIN:

ORATORIO—Mme. Suzanne Adams, Mme. Katharine Fisk, Miss Estelle Harris, Mrs. E. Leonard, Mme. Clara Poole King, Mrs. Susan Hawley-Davies.

OPERA—Mme. Alice Esty, Miss M. Macintyre, Miss Florence Mulford, Miss. Olitzka, Mme. Ella Russell, Miss Ruth Vincent, Mr. Ben Davies.

ENGLISH DICTION—Mme. Gadsby, Mme. Schumann-Heink, Miss Fritz Scheff, Mr. A. Dippel, Mr. A. Pennarini.

GERMAN DICTION—Mme. Adelina Patti.

HERMANN KLEIN

THE ART OF SINGING.

(GARCIA-DEBESZKE METHOD)

Studio, 154 WEST 77th STREET, NEW YORK

CALIFORNIA ADVERTISEMENTS.

Mme. LILLIE BIRMINGHAM,
CONTRALTO.
Pupil of Henrichel and Bouhy.
Concert—Oratorio—Recital.
Address: Care Musical Courier.

H. J. STEWART,
TEACHER OF SINGING.
Pianoforte, Organ, Harmony and Composition.
Address: 1105 Bush Street, San Francisco, Cal.

Mme. ETTA EDWARDS, SINGING TEACHER, OF BOSTON,
612 Coronado St.
Los Angeles, Cal.



The Ashes of Anton Seidl.



Can storied urn, or animated bust,
Back to its mansion call the fleeting breath?
Can honor's voice provoke the silent dust,
Or flattery soothe the dull, cold ear of death?

—Gray.

The sombre significance of these poetic queries touched me as I looked upon the marble urn containing the ashes



ANTON SEIDL.

of Anton Seidl, from whose hand Death snatched the wand that had controlled great orchestras and swayed vast audiences. For the past two weeks this memorial urn has been on exhibition in the art room of Steinway Hall, occupying a position not far distant from the very spot upon which Seidl won his first success in New York. The pathos of associations! On the platform in the old Steinway Hall I first saw Anton Seidl and at once realized that I was in the presence of a masterful man. Magnetism seemed generated by his wand, which communicated to the audience the spirit which vitalized the music his men played. Steele's graceful eulogium of the famous beauty of Queen Anne's reign—"To have known her was a liberal education"—might appropriately be applied to Anton Seidl, merely by the substitution of him for her in the apothegm.

The repository for the conductor's ashes is wrought of solid marble and weighs 1,000 pounds. The accompanying picture does not disclose the details of the sculptor's art nor reproduce the atmosphere enmisting the figures. The cinerary urn is a gift from a coterie of intimate friends and sincere admirers of the lamented maestro. It was designed and executed by an American sculptor, George Gray Barnard, whose poetic feeling and artistic treatment are apparent in the pose of the sculptured figures. These represent a dying youth with a harp, and "The Mystery," bearing a small urn and clad in the habiliments of grief. It was in every way fitting that the work should have been entrusted to an American sculptor, consistent with what doubtless would have been the wish of the dead musician, who had cast his lot with this country and purposed to become a naturalized citizen of the United States. Mr. Barnard worked under the direction of the Seidl Urn Committee, composed of these persons: Walston H. Brown, chairman; Mrs. Robert G. Ingersoll, Mrs. Richard Watson Gilder, Mrs. Charles H. Ditson, Mrs. William Loomis, Mrs. Lucia Purdy, Mrs. Charles E. Mauierre and Mrs. Gilbert H. Jones. Soon after the completion of the urn it was examined by this committee and the widow of Seidl and accepted. Steinway & Sons, who were so closely associated with Seidl and his work and so generous in their co-operation with his early efforts in New York, gladly acceded to the committee's request to permit the memorial urn to occupy a position at Steinway Hall, where the subscribers to the fund and others who desired to see the work might be privileged to inspect it under conditions in harmony with the life and the death of the master conductor. Since the urn has been placed in the art room of Steinway & Sons hundreds of those who had sat electrified under the magic influence of "the matchless orchestral performer," whose memory still is green, made a pil-

grimage to that historic place to pay homage to the sleeping genius whose dust reposes in the stone receptacle and to see—

"A handful of dust in a marble urn
Is all that's left of the brain that burned."

I was one of these pilgrims, and, as I gazed upon the sealed temple of stone, sepulchre of the inanimate dust of a genius, the residuum of a human body, made in the image of God, my mind reverted to the earthly triumphs of one of the elect. I recalled the brilliant achievements of Seidl, and the memory of his Wagnerian performances thrilled me. I had witnessed his proudest triumphs and met him casually only the day before he died.

The musical element among New York's inhabitants is so familiar with Seidl's career that a biographical sketch in this article would be out of place. These brief facts, however, are apropos: Anton Seidl was born May 7, 1850, in Pesth, Hungary, a city which has given birth to many musicians who attained to eminence. In 1885 Seidl, who already had gained recognition as a great Wagner specialist in the musical centres of the Old World, came to New York. For the next thirteen years, until his death, this city was his home and the scene of his activities as a conductor. His successes are so much a matter of history that they need not be recapitulated. He was allied with the Philharmonic Society, of New York; the Seidl Society, of Brooklyn; the Metropolitan Opera House, the Arion Society, of New York; the Seidl Society, of New York; the Liederkranz Society, of New York, and various other organizations, musical and social. It is remembered how, the night of March 28, 1898, after a few hours' sick-

ness, Anton Seidl died at the home of his secretary, Sigismund Bernstein. The shock occasioned by his sudden taking off has not been forgotten. Such tributes as are rarely bestowed upon a musician were paid him by the press, and his funeral was the most imposing and notable event of the kind in the history of New York. Who that was present can ever forget it? The funeral took place the afternoon of March 31 in the Metropolitan Opera House.

A vast concourse of mourners congested the building. On the platform sat many dignitaries, men prominent in finance, literature, art and politics. It was a remarkable gathering, representative of New York's best citizenship. The rites were impressive. All the musical organizations of New York and Brooklyn took part in the ceremonies. Distinguished musicians from neighboring cities came to join the multitude in a fitting testimony of sorrow.

The coffin plate bore this inscription: "Anton Seidl. Born May 6, 1850; Died March 28, 1898."

The pallbearers were selected from those who had been intimates of the deceased. The list is worth presentation: A. Schuler, Oscar B. Weber, E. Francis Hyde, David Liebmann, Richard Arnold, Henry Schmitt, Albert Stettheimer, Henry T. Finck, Walston H. Brown, Lewis Joseph, Xaver Scharwenka, Albert Steinberg, Carl Schurz, Charles T. Barney, Rafael Joseffy, Edward A. MacDowell, Julian Rix, James Speyer, Edgar J. Levy, Dr. William H. Draper, Richard Watson Gilder, Paul Goepel, E. M. Burkhardt, Eugene Ysaye, Victor Herbert and George G. Haven.

The orchestral pit blazed and blossomed with flowers. The border of the stage was decorated, and the centre, just in front of the catafalque, was a conductor's stand constructed of flowers, sent by Maurice Grau. Among the many floral offerings were a large lyre from the New York Philharmonic Society, a wreath from the Seidl Society of Brooklyn, a flower piece from the Metropolitan Permanent Orchestra, a broken column from the Arion Society, a victory wreath of laurel and orchids from Col. Robert G. Ingersoll, a wreath of violets from Jean and Edouard de Reszké, one from Melba, another from Steinway & Sons, a floral monogram from the Seidl Society of New



THE ABOVE PICTURE IS THAT OF THE URN IN WHICH THE ASHES OF ANTON SEIDL REPOSE.

York, a lyre from the Liederkrantz Society, and other flower designs from the Musical Protective Union, the German Press Club, E. Francis Hyde, president of the New York Philharmonic Society, and offerings from various individuals and organizations.

An orchestra, under Nahan Franko, played selections appropriate to the occasion. The principal oration was pronounced by the Rev. Dr. Wright, who bestowed upon the dead musician a most fervid eulogy. All the addresses breathed the same spirit. The most eloquent tribute was that of the brilliant orator, Col. Robert G. Ingersoll, who enjoyed Seidl's friendship and who had a just appreciation of his genius. Colonel Ingersoll could not possibly attend the funeral, so he sent this letter, which was read by the chairman:

"In the noon and zenith of his career, in the flush and glory of success, Anton Seidl, the greatest orchestral leader of all time, the perfect interpreter of Wagner, of all his subtlety and sympathy, his heroism and grandeur, his intensity and limitless passion, his wondrous harmonies that tell of all there is in life, and touch the longing and the hopes of every heart, has passed from the shores of sound to the realms of silence, borne by the mysterious tide that ever ebbs but never flows. All moods were his. Delicate as the perfumes of the first violet, wild as the storm, he knew the music of all sounds, from the rustle of the leaves, the whisper of hidden spring, to the voices of the sea. He was the master of music, from the rhythmical strains of irresponsible joy to the sob of the funeral march. He stood like a king with his sceptre in his hand, and we knew that every tone and harmony were in his brain, every passion in his heart, and yet his sculptured face was as calm, as serene as perfect art. He mingled his soul with the music and gave his heart to the enchanted air. He appeared to have no limitations, no walls, no change. He seemed to follow the pathway of desire, and the marvelous melodies, the sublime harmonies, were as free as eagles above the clouds with outstretched wings. He educated, refined, and gave unspeakable joy to many thousands of his fellow men. He added to the grace and glory of life. He spoke a language deeper, more poetic than words—the language of the perfect, the language of love and death.

"But he is voiceless now; a fountain of harmony has ceased. His inspired strains have died away in night, and all its murmuring melodies are forgotten still. We will mourn for him, we will honor him, not in words, but in the language that he used.

"Anton Seidl is dead. Play the great funeral march, envelop him in music. Let its wailing waves cover him; let its wild and mournful winds sigh and mourn above him. Give its face to its kisses and its tears. Play the great funeral march, music as profound as death; that will express our sorrow; that will voice our love, our hope, and that will tell of the life, the genius, the triumphs, the death of Anton Seidl."

As soon as the exercises in the Metropolitan Opera House were concluded Seidl's body was taken to the Fresh Pond Crematory, where it was incinerated in the presence of Mrs. Seidl and a few intimate friends of the family. The ashes soon afterward were sent to the widow's summer home in the Catskills, and later were brought back to New York and placed in the Fresh Pond Crematory. In a few days the urn will be returned to the crematory and placed in a niche among the jars containing the dust of musicians and former members of the Arion and Liederkrantz societies.

The Memorial Services.

The Art Room at Steinway Hall could hold but a small percentage of those who desired to participate in the memorial service which was held there Monday morning. Many men and women prominent in social and musical circles accepted the invitation of the Urn Committee and called at Steinway Hall during the day. Among the recipients of these special invitations were the following:

Andrew Carnegie, Carl Schurz, Dr. Emanuel Baruch, Mr. and Mrs. Walter Damrosch, Mr. and Mrs. Frank Damrosch, Rafael Joseffy, Dr. William Mason, Herman Epstein, Mrs. A. E. Cottier, Adele Aus der Ohe, Julius Lorenz, Mr. and Mrs. Richard Arnold, Mr. and Mrs. Felix

Leifels, Mr. and Mrs. Charles H. Steinway, Mr. and Mrs. Theodore Steinway, Maud Steinway, Mr. and Mrs. Frederick Steinway, Mr. and Mrs. Heinrich Conried, Mr. and Mrs. H. Godfrey Turner, Mr. and Mrs. L. Marum, Dr. W. A. Berendsohn, Dr. N. Brill, Mrs. S. Sinn, T. Stein, Ethel Nikly, Dr. W. O. Wielandt, Dr. L. Weiss, Edgar J. Levey, Senator W. A. Clark, Mrs. M. B. Cary, Harvey W. Loomis, Mrs. H. Villard, Mr. and Mrs. H. T. Cornwell, Mrs. C. K. Carpenter, Mrs. Robert S. Collyer, Mr. and Mrs. Gustav Dannreuther, Eva Drulke, Margaret Goetz, Miss S. Brown, Mr. and Mrs. E. H. Blashfield, Edith D. Brandeis, Ulysses A. Bühler, Mrs. John W. Burgess, Edwin S. Belknap, Mr. and Mrs. C. H. Clarke, Mr. and Mrs. W. F. Clarke, Mrs. J. B. Currey, Mrs. Minot C. Savage, Dr. and Mrs. John G. Perry, Emma Thursby, Mrs. Samuel Untermyer, Mrs. H. G. Hood, Mrs. and Miss Wilbour, Elinor L. Woodruff, Harriet B. Woodruff, Mrs. Edward F. Wyman, Mrs. C. Gilbert, Mrs. John B. Holland, Mr. and Mrs. Henry H. Huss, Miss B. Huss, George Martin Huss, Mr. and Mrs. Carl Hankmann, Mrs. Cuthman, Mr. and Mrs. Henry T. Finck, L. J. Joscelyn, Hans Kronold, Emil W. Kohn, Dr. and Mrs. C. H. Knight, Mrs. Sherman Paris, Mr. and Mrs. August Lewis, Mr. and Mrs. H. Loomis, Dr. J. H. Woodward, Mrs. Ed. MacDaniel, Mrs. F. F. MacDonnell, Mrs. St. Clair McKelway, Mrs. Edward D. Meier, Mrs. Howard Mansfield, Mrs. William Perry Northrup, Adelaide C. O'Keel, Dr. and Mrs. Safford J. Perry, Mrs. C. M. Raymond, Mr. and Mrs. Ehrick K. Rossiter, Mrs. B. W. Stiefel, Dr. Wyeth and family, Mr. and Mrs. Charles Howland, Henry Howland, Charles Gregory and family, Mrs. John Bailey, Mr. and Mrs. U. Brachvogel, Miss Breeze, Mrs. Herbert P. Brown, Edward P. Casey, Miss Chanler, Mrs. Crowninshield, Mrs. Curtis, Natalie Curtis, Miss Davidge, Miss Everett, Mrs. M. L. Emery, Mrs. Farrell, Mrs. Elford Gould, Mrs. Adrian Joline, Mrs. Lulling, Mrs. Osgood Mason, Dr. and Mrs. John G. Perry, Mrs. George Place, Mrs. Charles H. Russell, Miss M. S. Rutty, Miss E. Rausch, the Misses Schenck, Mrs. Henry D. Sedgwick, Mr. and Mrs. Schueler, Mrs. W. M. Sloane, Mrs. Arthur Terry, Mrs. W. Gilman Thompson, Amy Townsend, Mrs. F. E. Ward, Mrs. George C. Ward, Mrs. Thomas W. Ward, Mrs. Henry W. Warner, R. W. G. Welling, Mrs. Francis Wyatt, A. Schueler, Leon Hühner, Harriet Bayard Robb, Dr. Richard Wiener and family, Herbert Nable, C. Liebmann, John Weber, Leonard Weber, Maurice Gould, Jeanne Franko, Sydney Stratton, Isidor Wormser, Mrs. A. von Schrenk, Louise Cappiani, Dr. Carl Beck, T. Steiner, Ignatz Kenysner, A. Morris Bagby, Mrs. McCay, Louisa Breeze, U. Brachvogel, Alfred Hertz, Lilian Nordica, Louise Homer, Marian Weed, Edyth Walker, Enrico Caruso, Madame Jacoby, Andreas Dippel, Madame Fremstadt, Madame Galski, David Bispham, Alfred Reisenauer, Fritz Scheff, Burr McIntosh, Mark Twain and many others.

The memorial exercises were simple. The urn was placed on a pedestal in the centre of the room and upon it were laid several wreaths. At 11:30 o'clock Armin Schotte, the veteran blind piano tuner, who has been connected with Steinway & Sons for many years, played an organ transcription of "The Reverie," by Vieuxtemps. As soon as this appropriate selection was finished, Richard Watson Gilder addressed these words to Mrs. Seidl, who sat near the urn:

"DEAR MADAME—I am asked by the committee of ladies having charge of the subscription for the urn in which are to repose the ashes of a great musician, now to transfer and give to you this beautiful work of the sculptor's art.

"It has been fashioned, truly as a labor of love, by one of the most accomplished and poetic of the sculptors of our day, and it is to serve as an appropriate and everlasting memorial of one of the greatest music masters of our time.

"There go, with this memorial, admiration and love for the high and noble art of music, and love and gratitude for the master, too early removed, who in the Old World and the new brought freshly and powerfully to the minds and hearts, to the comprehension and intense enjoyment, of a multitude of music lovers, through what has been well called his creative interpretation, the wonderful creations of the chief of all the composers of the nineteenth century.

"In this memorial one high art responds to and does homage to another, in that brotherhood of the arts, in which Anton Seidl believed."

Mr. Schotte performed the "Funeral March," from Beethoven's sonata, op. 26, and Natalie Curtis made a short address, in which she paid a glowing tribute to Anton Seidl. After the rites were concluded many persons lingered to speak a word of consolation to the widow and to take a last look at the marble urn.

Had Anton Seidl played his complete part on this earth and fully executed his mission when cut down in the very zenith of his fame, the plenitude of his powers?

The poet answers—

Let Arael come at early morn,
When the day is just begun,
Or come at the evening's close—a man
Dies not till his work is done.

J. E. ORCHARD.

Klein in London and Leipzig.

The following criticism from the Pall Mall Gazette of December 12 refers to the recital by Karl Klein at Bechstein Hall, London, December 11:

Yesterday afternoon, at the above hall, Karl Klein gave what was described as "his only recital," in which he was assisted by Hilda de Angelis. He opened his concert with a performance of a sonata for piano and violin, written by B. O. Klein, who played the piano part. One may say at once that the work is eminently satisfactory. Karl Klein has a very noble style, and plays with a deep sense of artistic thoughtfulness. He surrenders himself entirely to the musical impression of the moment, apparently forgetting everything save the music when he is engaged in interpreting. In Mr. Wilhelm's paraphrase of "Parsifal" he played exceedingly well. Mr. Klein was quite brilliant in Paganini's "Introduction, Theme and Variations," also arranged by Mr. Wilhelm. His style here showed itself by various and fine moods, which changed from that which is brilliant to that which is quiet, with an unmistakable sincerity. In Bach's prelude in E, Karl Klein showed that he not only possesses the modern feeling for fine music, but also that he is a truly classical interpreter. His staccato playing was especially good; technically it was perfect, and he clearly, as it seemed to us, fulfilled the composer's intention by the majesty with which he invested even these passages of short, sharp notes. In fact, we recognized a true artist in Karl Klein.

January 27 the gifted violinist will play in Leipzig with the Leipzig Philharmonic Orchestra, Winderstein conducting. Mr. Klein's numbers will include the Brahms concerto, a caprice by Guiraud and the Sinding concerto.

Montefiore Pupil.

Almyra Forrest, pupil of Caroline Montefiore, scored a great success in a new role. Some recent press opinions are as follows:

The sentimental solo sung by Almyra Forrest was greatly enjoyed, not for its music worth, but because Miss Forrest has a voice of beautiful quality and a charming personality.—Boston Herald.

Miss Forrest was an attractive Magic Princess, and indicated that she possesses a voice which will be welcomed.—Boston Transcript.

Greatest success in the new piece is that of Almyra Forrest. Here is a young woman of obvious quality, of engaging manners, of pleasing personality, and, above all, of excellent voice.—New York Press.

Almyra Forrest was utterly fascinating, she sang unusually well, her acting was artistic.—New York Dramatic Mirror.

Almyra Forrest won favor by her singing and acting.—Toronto News.

Almyra Forrest sings and acts beautifully.—Toronto World.

Young People's Symphony Concert.

A most interesting happening at the Young People's Symphony concert (last Saturday afternoon at Carnegie Hall) was the appearance of Sigismond Stojowski, the splendid Polish pianist, who gave a highly fascinating reading of Saint-Saëns' fourth concerto in C minor, Rubinstein's barcarolle in A minor, and Liszt's polonaise in E. Mr. Stojowski revealed himself as a player of ripe musicianship, charm of manner and delivery, and unusual command of technical and tonal effects. He was so warmly applauded that his success might justifiably be called demonstrative.

The orchestra, under Dr. Frank Damrosch's able guidance, gave delightful readings of Raff's "Lenore" symphony, Cherubini's "Anacreon" overture, and some movements from Bach's suite in C major for string orchestra, two oboes and bassoon.

<p>2d Cross-Continent Tour</p> <p>Largest and best English voiced Company in the world</p> <p>Theatres crowded everywhere.</p>	<p>TENTH SEASON</p> <p>SAVAGE</p> <p>ENGLISH GRAND OPERA CO.</p> <p>150—ENSEMBLE FORCES—150 50—ORCHESTRA—50</p> <p>Each Opera sung by superb corps of artists, and unrivalled chorus of conservatory-trained voices. Special scenic productions and costumes historically accurate.</p>	<p>1908-9</p> <p>REPERTORY</p> <p>LOHENGGRIN</p> <p>RIGOLETTO</p> <p>DIE WALKURE</p> <p>(First American Production in English)</p> <p>LA BOHEME</p> <p>FAUST</p> <p>TANNHAUSER.</p>
--	--	---

In America
December 15
until March 1

Mme. KIRKBY LUNN,

Contralto

Sole Management, HENRY WOLFSOHN, 131 East 17th Street, NEW YORK

NATIONAL FEDERATION OF MUSICAL CLUBS.

(Mrs. C. B. Kelsey, Chairman Press Committee.)
FEDERATED CLUBS OF COLORADO.



MRS. J. E. KINNEY.

The State of Colorado can claim a double honor in the Federation world—it is the residence of the chief officer, Mrs. J. E. Kinney, of Denver, who is the present president of the leading society of that city, the Tuesday Musical Club, and it also entertained the last biennial festival of the Federation. As the hostess, the entire State put forth its best efforts to make the biennial a success in every way, and succeeded both musically and socially. The four days' session presented a series of attractions of great interest and profit, and culminated in that never to be forgotten day in the mountains.

The especial hostess of this occasion was the Tuesday Musical Club, of Denver, a club which is one of the strong clubs of the Federation, having been in existence since 1897, and one which has contributed largely to the development of musical culture in Denver. Its fifteenth season began last October with a most attractive list of artist concerts and club recitals. In November, Harold Bauer appeared before the club. This month Anita Rio and Arnold Dolmetsch will give, respectively, a concert and a lecture. Later in the year Blanche Sherman will give a piano recital. The annual spring concert will be given by the chorus of the Tuesday Musical Club, assisted by well known artists. This chorus has always been a prominent feature of the club work, and under the direction of Hattie Louise Sims has reached a degree of perfection that is seldom equaled in amateur club choruses.

The object of the club, as stated in the bylaws, is the advancement of art in Denver, and its entire income is devoted to this purpose. The officers of the club for the present season are as follows: Mrs. J. E. Kinney, president; Mrs. Frank E. Shepard, vice president; Mrs. R. H. Beggs, recording secretary; Mrs. W. J. Miller, corresponding secretary; Mrs. T. H. Cox, treasurer; Miss Gottesleben, auditor and Federation secretary.

Next in the list of Colorado federated clubs, in point of size, is the Colorado Springs Musical Club. This club departs somewhat from the usual procedure by holding alternate meetings for study at the residences of the various active members. At these meetings the attendance is limited to the active membership, except in the case of associate

members, who may attend by presenting their membership card to their to be hostess on the day before the meeting. Much earnest work has been accomplished in this way, and the method has proved one of great profit to the development of the club. The regular meetings of the club, which are open to all classes of members—active, student and associate—are held one each month in Perkins Hall. At these meetings a regular program or recital is given.

The population of Colorado Springs is so fluctuating, and the hospitality of its residents is so well known, that the bylaws of this club are not so stringent as is common in admitting non-members. Each member has the privilege of bringing in non-residents to these open meetings. The officers of the club for the coming season are as follows: President, Mrs. C. C. Hamlin; vice president, Mrs. P. B. Stewart; secretary, Mrs. F. Crabtree; treasurer, Jessie Baker; directors, Mrs. J. S. Tucker, Mrs. F. A. Faust, Mrs. J. D. Hawkins.

Among the subjects to be discussed this season in the study meetings are the French, the Scandinavian and the



MRS. JOSEPH H. MAUPIN.

Slav schools. At one meeting the works of MacDowell will be studied, and at one of the open meetings a MacDowell program will be given. The thoroughness of the work done in these study meetings is attested by a year's outline of work such as this.

The Monday Musicales at Pueblo, while it has been in existence for several years as a musical club, has not long been connected with the Federation. Since coming into the Federation, however, they have taken up the plan of study as outlined by the librarian, Mrs. Wardwell, and are following it conscientiously and with great profit to themselves, and it is also aiding in accomplishing one of the objects of the club, which is to elevate the standard of musical culture in Pueblo.

The club meetings are now being held in one of the halls of the town, but it is an ambition of this club to secure more commodious quarters in the near future, and possibly the erection of a club building may not be a castle in Spain. The club is gradually accumulating an extensive musical library and also subscribes to various musical publications.

Jean B. Groff, the Federation secretary of the Monday Musicales, writes that the interest in the club and its work is increasing rapidly among the ladies of Pueblo. The club now has an active membership of about twenty-five, in which is to be found much musical talent and ability.

To the Wednesday Musical Club of Canyon City falls the honor of having among its members the State director for Colorado, Mrs. J. H. Maupin. This club was organized in 1894, and has enjoyed a steady growth ever since. It joined the National Federation in 1900, and the mutual benefits derived both by itself and the Federation have been great. During the present season the club will study the works of the modern composers of Europe.

At the regular fortnightly meetings one of the members acts as leader of the lesson, and topics are considered bearing upon the composers for the day. Some of the themes to be studied this season are Richard Strauss and his works, the German tone poets and symphonists, German opera composers, Bohemians and others, the older Frenchmen, and Frenchmen of today. This year the programs will be devoted one each to the composers of different nationalities, including England, Italy, the Netherlands and Russia. The season closes on May 2, which is the President's Day, when Mrs. Maupin will entertain the club.

This club has devoted itself not only toward advancing musical culture among its members, but has also been prominent in the charitable work of the city. It has presented the high school of Canyon City with several copies of old and famous paintings, representing musical subjects, and has also donated busts of famous musicians to be placed in the high school building. It has given to the Public Library of the city not only paintings and busts, but several valuable reference works on the subject of music and its history. This is a feature which is not undertaken by many clubs in the Federation, and great credit is due the Wednesday Musical Club for entering upon an innovation of this kind. The officers for the present season are: President, Mrs. Joseph H. Maupin; vice president, Helen E. Briggs; recording secretary, Grace W. Dale; corresponding secretary, Allie B. Harl; treasurer, Agnes B. Stewart.

The only other club in Colorado belonging to the Federation is the Friday Musical Club, of Boulder. This club

**JOHN . . .
WARREN**

255 West 97th Street
NEW YORK CITY

Artist Management

'Phone: 8490 Riverside

WRITE FOR TERMS

PRESENTS FOR THE SEASON OF 1905-'06:

SAFONOFF

Russia's Foremost Conductor

On Tour, January-February, 1906

LHEVINNE . . .

Russia's Greatest Pianist

RACHMANINOFF

Composer, Conductor, Pianist

ESTELLE LIEBLING

Coloratura Soprano

EMIL GREDER

Bass-Baritone

MARIETTA BAGBY

Contralto

RUBIN GOLDMARK

Lecture Recitals

RUSSIAN SYMPHONY ORCHESTRA

TABLET

BOUTON

**CHARLES
W.**

Engaged by leading Orchestras,
Oratorio Societies, Cincinnati
Festival, etc.

CLARK,

Baritone.



For open dates, address

F. WIGHT NEUMANN, Manager,
Kimball Bldg., CHICAGO.

AMERICAN TOUR,

Feb. 1—June 1,
1906.

The Greatest American Mezzo-Soprano

Late with Metropolitan Opera Co.
Principal Mezzo Soprano, WORCESTER FESTIVAL, Sept. 1905
Recitals, Opera, Oratorio, Concert

Address 154 West 141st Street, New York City
'Phone 3863-B Morningside

was founded at the same time as the Canyon City Club—1894—and has been in the National Federation since 1898. It also belongs to the State Federation of Women's Clubs. The officers for the present season are: President, Mrs. D. T. Earl; first vice president, Mrs. John Kemp; second vice president, Mrs. Charles Parsons; recording secretary, Miss L. L. Bliss; corresponding secretary, Miss C. B. Lake; treasurer, Mrs. N. G. Kerr; librarian, Anna M. Davis; honorary president, Mrs. C. H. Farnsworth.

This club is not pursuing any special outline of study in its work, but the meetings are full of interest and profit. The first meeting of this present season was held in the latter part of October, and was the first meeting to be held in rooms which the club could call its own. They have secured permanent quarters in one of the new buildings of the town, and have had them fitted up tastefully, so that the club will in the future have its own home. This achievement has inspired the club members with the zeal of the possession of a piano for this new home, and during the present season the club's efforts will be devoted to the securing of a Steinway concert grand. At this first meeting a most interesting program on the "Songs and Legends of the Sea" was given.

In addition to the regular afternoon meetings, the Friday Musical Club gives a series of concerts during the season. The first evening concert was given in the latter part of November, and consisted partly of an organ recital by one of Denver's prominent organists and partly of vocal numbers, also by prominent musical people of Denver. This club has a chorus which has been well drilled and whose numbers are always welcomed with applause.

The Christmas program contained a novelty in the form of a triple quartet which rendered some of the oldest Christmas carols that are known to be in existence. This sounded very quaint and charming, and the contrast between this part of the program and the miscellaneous numbers that followed was greatly enjoyed. This program was given with the assistance of violin and cello, played by outside artists.

Although there are only five clubs in Colorado belonging to the National Federation, yet the influence of these clubs on the musical development of Colorado has been greatly marked. They are acting as leaven in the State, and it is quite possible that before another year several other clubs may also come into the Federation.

Shakespeare Recital in Allentown.

The Shakespeare Cycle, Grace Wassal's setting to the sonnets of the Avon Bard, will be sung in Allentown, Pa., on January 11, by the same quartet, headed by David Bispham, which gave it with such success early in the season. The other members of the quartet are Kelley Cole, tenor; Katharine Fisk, contralto, and Madame Shotwell-Piper, soprano.

Ruegger-Nichols Recital in Chicago.

Elsa Ruegger, the Belgian 'cellist, who has come for her third American tour, under the direction of Loudon G. Charlton, will appear in joint-recital in Chicago, January 14, with Marie Nichols, the Boston violinist. Mlle. Ruegger made her first appearance with marked success last week with the Philadelphia Orchestra. Miss Nichols is now filling engagements in the Middle West.

BROOKLYN.

BROOKLYN, January 8, 1906.

Two orchestral concerts this week ought to make some of us happy. Last week we had no concert at all. Alas! Alas! When will they begin to lay the foundation for the new Academy of Music? Until that building is an assured fact the musical fate of Brooklyn will worry many who are still hoping for the dawn of a brighter musical day. John D. Rockefeller's donation of \$20,000 did not accelerate matters. If some of these multi-millionaires and billionaires are not watchful they will die disgracefully rich. The fund needs a half million dollars more before the promoters can exclaim, "We are out of the woods!"

Tomorrow night (Tuesday) the Philadelphia Orchestra pays its first visit to Brooklyn. The concert will be given at the Baptist Temple. Arthur Rubinstein, the latest young hero of the piano, is announced as the soloist. The program is delightful—Beethoven's fifth symphony, Berlioz's "Carneval Romain," the Chopin piano concerto in F minor and Liszt's "Les Preludes." Fritz Scheel is the musical director.

Friday night, January 12, the Boston Symphony Orchestra, with Reisenauer as soloist, is to gladden the lovers of noble music again. Here is the program:

Overture, Calm Sea and Prosperous Voyage.....Mendelssohn
Symphony No. 6, Pastoral.....Beethoven
Concertstück, for Piano.....Weber
Alfred Reisenauer.
Introduction to Act III, King's Children (Die Königskinder),
Humperdinck
Symphonic Poem, No. 2, Tasso, Lament and Triumph.....Liszt

The Olive Mead Quartet, assisted by Arthur Foote, the composer-pianist, will present the subjoined program at Association Hall Thursday evening, January 18:

Quartet, in G minor, op. 77, No. 1.....Haydn
Quintet, in A minor, op. 38, for two Violins, Viola, 'Cello and
Piano.....Arthur Foote
Quartet, in E flat major, op. 12.....Mendelssohn

Wilbur A. Luyster, who is director of sight singing at the Conried Opera School, announces ten Wednesday evenings in the chapel of the Reformed Episcopal Church, corner Nostrand and Jefferson avenues. The first of Mr. Luyster's lecture lessons will be given Wednesday night.

This afternoon (Monday) Carl Fiqué will give the first in a series of six piano lecture recitals on "Important Chapters from Musical History." "The Flying Dutchman" is the topic for today. Mr. Fiqué will be at the piano himself. In the musical illustrations the lecturer-pianist will have the assistance of the following vocalists: Spinning Chorus.

Lillian Boschen, Caroline Wilkens, Katherine Noack-Fiqué,
Augusta Hildebrand-Snyder, Ella E. Markell and Fredricka
Bruning.
Senta's Ballad.

Katherine Noack-Fiqué.

Hugo Troetschel will give his one hundred and twenty-third organ recital tonight at the German Evangelical

Church on Schermerhorn street, near Court street. His program will be:

Prelude and Fugue, in E flat.....Bach
Allegretto Scherzando.....Beethoven
Shepherd's Lay and Pilgrims' Chorus, from Tannhäuser.....Wagner
Soprano Solo, My Heart At Thy Sweet Voice, from Samson
and Delilah.....Saint-Saëns
Annie W. Arthur.
Suite, for Organ (New).....Rogers
In Memoriam, op. 62, No. 1 (New).....Foster
Trionfo Della Vita, op. 76 (New).....Wagner
Soprano Solos—
The First Violet.....Mendelssohn
A Resolve.....Fontenailles
Annie W. Arthur.
Home, Sweet Home, Theme with Variations (New).....Lorenz
Overture, The Marriage of Figaro.....Mozart
(Transcribed for the Organ by Samuel P. Warren.)

Demands for Kitty Cheatham.

Kitty Cheatham, the charming singer and impersonator, has many engagements for recitals in the homes of the social elect. She gave a recital recently at the Tuxedo villa of Mrs. Stephen Pell. Before that she sang at the Casino at the entertainment for the benefit of the Russian sufferers. Madame Bernhardt and Mark Twain appeared on the same program. Last week Mrs. Cheatham sang at the dinner-dance given by Colonel and Mrs. Robert Thompson for Miss Lorraine Roosevelt, a niece of President Roosevelt. One of the most brilliant appearances made by Mrs. Cheatham was at the residence of Mrs. Riggs (Kate Douglas Wiggin) in honor of the English author, Mary Sinclair. William Dean Howells, Owen Johnston and Clyde Fitch were some of the guests. The engagements for the current week include a musicale by Mrs. Trenor Park in honor of Mrs. Whitelaw Reid. January 18 Mrs. Cheatham is to sing and act for the Barnard Club, and on January 23 Mrs. Cheatham will go to Philadelphia to sing at Mrs. Sime's musicale. The program for Mrs. Sime's concert will include some new children and French songs. While in Philadelphia Mrs. Cheatham expects to give a recital for young people, which is to include a cycle of songs by Grace Wassall.

At the present time Mrs. Cheatham is teaching a number of clever young people the art of reciting. Doris Francklyn, Harriett B. Robb and Mrs. Frank Avery are some of the promising students in Mrs. Cheatham's classes.

Music by Mr. and Mrs. Goodrich.

A. J. Goodrich and Mrs. Goodrich will furnish the musical part of the program at the next meeting of the Patria Club, to be held Friday evening, January 12, at the Hotel Savoy. Rear Admiral Coghlan is to deliver an address.

ADELE MARGULIES TRIO

ADELE MARGULIES, Pianiste. LEOPOLD LICHTENBERG, Violinist.
LEO SCHULZ, 'Cellist.

THREE CHAMBER MUSIC CONCERTS MENDELSSOHN HALL

Friday Evening, December 8. Saturday Evenings, January 13. February 12
For terms and dates address MISS MARGULIES, 56 W. 57th Street,
New York.

LILLIAN PRAY, SOPRANO.
Personal Address:
The Deshler, 124 West 114th St.
Phone, 1172-R, Morningside.

LEON MARX VIOLINIST.
ADDRESS
Orchestra Hall, Chicago

F. C. WHITNEY PRESENTS

LILLIAN

BLAUVELT

IN THE ROMANTIC
COMIC OPERA

The Rose of the Alhambra

BY CHARLES EMERSON COOK
AND LUCIUS HOSMER

BERTHA HARMON, Dramatic Soprano

Soloist with Walter Damrosch and N. Y. Symphony Orchestra at 40 Concerts — Spring Tour, 1904.
Also 58 West 47th St. Sole Management, H. M. Hirschberg, 1267 Broadway, New York.

GEORGE HAMLIN, Tenor



**SECOND GRAND CONCERT
IN THE NEW YEAR**

BY

SOUSA

Next Sunday, January 14, 8.30 P. M.

AT THE

HIPPODROME

Twenty-eighth Semi-annual Tour, January to May, 1906
350 CONCERTS IN 188 DIFFERENT CITIES

H
E
I
N
R
I
C
H

MEYN

Bass - Baritone,
Recitals and
Oratorio.

44 Fifth Ave.,
NEW YORK.

Address **A. S. HALL,**
5528 Woodlawn Avenue,
CHICAGO.

Long Distance 'Phone, Hyde Park 802



What the Jury Thinks.



"Rigoletto," December 29.

New-York Staats-Zeitung.
The greatest enthusiasm followed the brilliant singing of Madame Sembrich.

THE NEW YORK HERALD.
The opera was given in only fairly good style.

THE NEW YORK HERALD.
Madame Sembrich was not in her best voice. * * *

The Sun.
The performance was a good one.

Russian Symphony Concert, December 30.

The Sun.
Campanari was in excellent voice.

THE NEW YORK HERALD.
Campanari was not in his best voice.

New-Yorker Staats-Zeitung.
Rimsky-Korsakoff's suite, "Christmas Eve," says nothing and is of moribund monotony. Some of it is even childish.

The Evening Post.
A charming orchestral song it is—decidedly more interesting than the same composer's often played "Scheherazade." There is a life, a spirit, a freshness, that comes like a healing balm on tired ears.

The New York Times.
In his Hebrew rhapsody M. Zolotaryoff has utilized the Hebrew melodies used in Russia by Jewish families of the poorer class, of which he has made a special study. These themes he has woven into a symphonic web.

New-Yorker Staats-Zeitung.
Zolotaryoff's Hebrew rhapsody made a very un-Hebrew impression.

"Goetterdaemmerung," December 29.

The New York Press.
Nordica's impersonation was superficial in its effect.

The Evening Post.
Nordica deserved all the applause she got simply for her superb impersonation.

The New York Press.
The deeper emotions of scorn, passion, and envy were barely revealed in voice and action. (Nordica.)

The Evening Post.
There is a world of emotion in this part, all of which was revealed by the prima donna with subtle art and passionate abandon, both in voice and in action. * * * Europe has nothing to equal it.

New-Yorker Staats-Zeitung.
Madame Nordica economized rather too much with her vocal resources.

The New York Times.
Nordica gave of her best * * * her representation was fired to an unwonted degree of eloquence and spontaneity.

The Sun.
There were imperfections in the representation, but fewer than there have been in any other of the series. There was much disturbing noise in the first change of scene, for example, and the palace of the Gibichungs in the last act refused to crumble in a convincing manner.

The New York Times.
The scenic effects were for the most part well managed.

The Sun.
The orchestra at times burst the bonds of discretion.

The New York Press.
Too much cannot be said of Hertz's superb reading of the score.

"Lohengrin," December 30.

New-Yorker Staats-Zeitung.
Where the slightest dramatic accents were required, Madame Rappold failed utterly.

New-Yorker Staats-Zeitung.
It was the most cacophonous performance in twenty-five years.

The Evening Telegram.
Rappold's impersonation was a potential piece of acting.

The Evening Telegram.
Madame Rappold will hardly do.

New-Yorker Staats-Zeitung.
Here and there Rappold sang with impure intonation.

The New York Times.
Rappold gave evidence of something of that remarkable self-possession on the stage that she showed in Goldmark's opera.

The New York Times.
Rappold's chief deficiency was in voice.

New-Yorker Staats-Zeitung.
Warmer dramatic accents came to her aid.

New-Yorker Staats-Zeitung.
The performance was a good one.

The Sun.
Her acting is as yet crude and constrained.

THE NEW YORK HERALD.
Rappold scored as Elsa.

The Sun.
She sings with good intonation.

The Evening Telegram.
Rappold's performance was timid.

New-Yorker Staats-Zeitung.
The chaste charm of her voice and appearance were all that she offered.

The Evening Post.

In his sonata, Stojowski played the piano part rather dryly.

The Sun.
The composition (Stojowski) is written with feeling for Polish musical idioms.

The New York Times.
Brahms' superb sextet, one of his most spontaneous and original works. * * *

THE NEW YORK HERALD.
Stojowski's sonata proved dull as a whole.

THE NEW YORK HERALD.
The program closed with a rather uneven interpretation of Brahms' sextet.

New-Yorker Staats-Zeitung.
The first movement of the Stojowski sonata was the most unimportant.

New-Yorker Staats-Zeitung.
The second movement (Stojowski) contains ideas that smack somewhat of Grieg.

The New York Times.
It seemed that Eames' voice did possess fully all its old-time beauty of tone and quality.

THE NEW YORK HERALD.
The "Salut, demeure" was excellent.

THE NEW YORK HERALD.
To put it bluntly, Caruso looked like one of the Rogers brothers.

The Globe.
Franko dragged the tempos persistently.

The World.
Eames sang most of her music deplorably.

The New York Times.

He played the piano part with much crispness and delicacy.

THE EVENING MAIL.
The themes have a Northern, a Scandinavian tinge rather than any discernible Polish character.

THE EVENING MAIL.
It is one of the Hamburg composer's least interesting pieces of concerted music.

New-Yorker Staats-Zeitung.
The beauties of the composition were carried home to the consciousness of every hearer.

New-Yorker Staats-Zeitung.
Splendid energy, sanity, lucidity and eloquence spoke also in the sextet in the same key by Brahms which brought the concert to a close.

The Sun.
The first movement is the most substantial of the three.

The New York Times.
The suggestions of Polish turns of melody and expression in the allegretto strike the listener with a sense of freshness and pleasure.

"Faust," January 3.

The Evening Telegram.
Caruso suffers in comparison with Jean de Reszke.

The Evening Sun.
There were moments of Caruso, but there were other moments when Jean himself could not have told which man sang.

The Evening Post.
She gave forth her luscious vocal treasures without reserve * * * in the final trio her glorious voice thrilled the hearers, as usual.

The New York Times.
Caruso's "Salut, demeure" was disappointing.

The Evening Sun.
His Fauntleroy wig and costume were terribly like the Boy, in "Babes in Toyland."

The Evening Post.
He acquitted himself of his task with much credit, reproducing the real spirit of Gounod's delightfully melodious and expressive music.

New-Yorker Staats-Zeitung.
She was the same beautiful singer.

Reisenauer Recital January 2.

New-Yorker Staats-Zeitung.
There was nothing unconventional in his list except the arrangement of the pieces.

THE EVENING MAIL.
There were the familiar slips and exaggerations that so frequently mar Reisenauer's work.

The New York Press.
The Scarlatti pieces were given with delightful grace.

The New York Times.
There is needed a more spontaneous treatment of the Chopin sonata than Reisenauer gave * * * notably of the adagio and finale.

Boston Symphony Quartet, January 2.

The Evening Post.
The Stojowski sonata * * * is a work of which the first and third movements seemed rather empty and tiresome.

New-Yorker Staats-Zeitung.
His program moved along in the good old historic fashion from Bach via Beethoven to Liszt.

The New York Press.
So high was the sustained artistic level of the concert that it would be difficult to pick any one number as representing the pianist's finest achievement.

The Globe.
He missed the characteristic grace of two Scarlatti pieces.

The New York Press.
Reisenauer played the adagio in a manner indescribably beautiful and moving. * * * There is not a pianist now living who could approach Reisenauer's performance of this adagio.

New-Yorker Staats-Zeitung.
The sonata is content to proclaim sensuous beauty * * * From beginning to end of its first two movements there is ingenious dalliance with close canonic imitation. The finale is a theme and variations in which the desire for sustained melody is gratified.

The World.
Plançon was moved to sing below his high bass average.

The Evening Post.
Mr. Plançon actually gilded refined gold by improving on his splendid Me-phisto, both vocally and dramatically.

The New York Times.
In "Tristan" * * * As a rule Hertz has the orchestra play too loudly, the singers are too frequently covered.

New-Yorker Staats-Zeitung.
He showed more discrimination and a sympathetic feeling for poetical atmosphere.

particularly attractive to the class of pupils desired and will be found to be thoroughly in harmony with their objects. "The vocal department, it is needless to say, is personally conducted by Signor Vegara.

"Instruction in instrumental departments, theory, &c., is furnished by eminent'y capable artists in their respective lines, working under the direct supervision of Signor Vegara and carefully selected by him with regard to their ability as teachers."

It means much for music in New York that Vegara is a fixture here. For nearly a quarter of a century he enjoyed a very high reputation in Europe and taught many singers who gained distinction in opera. This list contains the names of some of those who were trained by Vegara:

Olive Fremstadt, prima donna; Amelia Rippe, celebrated court concert singer, of Germany; Maud Fuller, Sousa's Concert Band; Berta Ricci, prima donna, of the Scala, Milan; Teresina Rollieri, with Carl Rosa Opera Company, London, England; F. X. Mercier, primo tenore assoluto, Grand Opera, Paris, France; Wm. Beard, the great baritone, of Chicago; Cecil Fanning, Ohio's celebrated young baritone; Dupuis, Duff Opera Company; E. Duquette, grand basso soloist of the Jesuit Church, Montreal; Alice Burrows, of Toronto; Corinne Welsh, who gained fame in New York as a concert singer; Albert Parr, celebrated tenor; Ellen Beach Yaw.

Vegara has organized a complete school of music and engaged capable assistants in the various departments.

The faculty consists of the following:

Christene Wood Bullwinkle, registrar.

Gisela Klein, assistant in the vocal department.

Ida Mampel, concert pianist.

Edna Mampel, accompanist.

Aleria Lynch, concert pianist and teacher in the piano department.

Edmund Severn, chief of the violin department.

Ida Branth-Burgg, teacher in the violin department.

William Parry, head of the department of dramatic art.

Carl Recital.

William C. Carl has been engaged to inaugurate the new organ in the Tabernacle Church, Binghamton, N. Y., February 1, assisted by Edwin Wilson, solo baritone of the "Old First" of this city. Mr. Carl is booked for the forthcoming production of "Hiawatha" by Coleridge-Taylor at the Baptist Temple, Brooklyn, February 20, and will soon leave for the South. Mr. Carl will fill a large number of recital dates this winter and inaugurate many of the new organs now building.

Sousa at the Hippodrome.

Sousa had his usual rousing success at the concert which he gave in the Hippodrome last Sunday evening. Encores were plentiful, and the enthusiasm of the listeners knew no bounds.

F. de FAYE-JOZIN

Officier de l'Instruction Publique
Premier Prix du Conservatoire de Paris
Author of "Evening Belle"—poem with musical setting—(Schirmer, N. Y.); Pièces pittoresques; Berceuse, etc.

LESSONS IN PIANO AND COMPOSITION
117 Rue St Lazare, PARIS, FRANCE

FRANK KING CLARK

28 Rue de Ponthieu, PARIS.

Singing, Acting, Repertoire

WITH THE COLLABORATION OF

JEAN PERIER, Opéra Comique, Paris

WALTHER STRARAM, Chef de Chant des Concerts Lamoureux

WAGER SWAYNE

39 Rue de Prony, (Parc Monceau), PARIS

VOICE SINGING

ALL ABOUT THEM

Twelve years' stage experience—Opera—Concert

Georges Chais, 3 Rue Gounod PARIS

SOLOIST

WITH
THE BOSTON SYMPHONY
PHILADELPHIA ORCHESTRA
ST. LOUIS SYMPHONY SOCIETY
PHILHARMONIC SOCIETY
HESS QUARTETTE

The World.
Tristan promises to be Burgstaller's very best role.

The New York Times.
He is not yet an ideal representative of Wagner's tragic hero, and he may never be, so long as he adheres to his present methods and ideals of acting.

Philharmonic Concert, January 5.

The Sun.
Mendelssohn overture * * * his tempo in the opening allegro was so hvely that a good many of the veterans were left behind and could not get into step till many measures had been reeled off. The trumpeter who tried to call up the laggards split his embouchure in the attempt, and his instrument uttered a piercing scream not in the score.

New-Yorker Staats-Zeitung.
The long stretches of iteration and reiteration (Tchaikowsky's "Manfred") had a depressing effect, especially in the first and third movements.

New-Yorker Staats-Zeitung.
The Jongen concerto is noble in intention.

The New York Press.
Once more the work of the orchestra under its general was downright inspiring. (Safonoff.)

The New York Press.
The first movement, with its sombre, hopeless expression of despair, proved simply overpowering * * *

THE NEW YORK HERALD.
It is dull.

VEGARA STUDIOS OF MUSIC.

Leonardo Vegara is now permanently settled in his new studios, No. 1700 Broadway, corner of Fifty-fourth street, where a large number of pupils receive instruction. Among them are several very promising singers, who are making rapid progress, and who are destined to take prominent positions on the concert stage and in opera.

"The purpose of the Vegara Studios of Music," says a brochure which has just been issued by the distinguished teacher, "is to artistically develop musical talent, both vocal and instrumental. Although instruction is given in all branches, the Studios must not be classed with the conventional school or conservatory; Signor Vegara is firm in the belief that real progress in musical art can only be made by the personally instructed student and he permits no class work. As proof of this position, he points to the fact that no so called institution has ever yet produced a great artist. A canvass of all the eminent successes of the musical world will reveal the fact that each arose through the means of private instruction at the hands of a competent master. These facts apply with equal force to those whose attainments are not professional; the substantiated idea being that no matter to what extent musical education is carried, the overwhelming superior results are always obtained by private instruction along the tried methods that have produced all the great artists. The Vegara Studios are conducted to give the student all the advantages of the personal attention of a competent master. The number of pupils is limited to an extent that makes the above advantages possible, and the methods used are those that have produced noteworthy results, absolutely disregarding the many new theories that are being promulgated without anything more to recommend them than their mystical wording.

"The name, 'Studios of Music,' is chosen to convey the foregoing ideas as distinguished from conservatories, academies, &c.

"The Studios, in respect to location, appointments and adaptability to their purposes, are unequalled by any in New York. Their atmosphere of home-like refinement is par-

New-Yorker Staats-Zeitung.
It was all in all a memorable performance that offered much which was enjoyable.

The World.
The performance, without the chorus, had a most amateurish air.

David Bispham's Recital January 4.

The New York Times.
Bispham's reading of Heinrich's melodrama was full of life.

The Sun.
It was so artificial and stilted that it was quite impossible to take the number as a serious work of art.

New-Yorker Staats-Zeitung.
At times he was really grotesque.

The Evening Post.
He sang in his usual impressive manner.

The New York Times.
He sang with a voice that has too frequently a coldness, a nasal quality * * *

THE NEW YORK HERALD.
He sang for the most part enjoyably.

Volpe Symphony Concert, January 4.

New-Yorker Staats-Zeitung.
Volpe's concert was decidedly meritorious.

The Sun.
He had an orchestra which sounded like a quartet, with the soprano suffering from bronchitis.

The New York Times.
The organization is, no doubt, doing a most useful and excellent work in its sphere.

The Sun.
Such a concert can call for nothing short of sharp and merciless critical condemnation.

New-Yorker Staats-Zeitung.
In Bruch's D minor concerto, the concertmaster, Harry Weisbach * * * disclosed a high degree of talent and considerable ripeness of understanding.

The New York Times.
He attacked the concerto with * * * marked limitation in musical conception and certain deficiencies of taste.

Jessie Shay's Recital, January 4.

The Globe.
She has a pleasing tone.

The New York Press.
Her touch was hard, brittle, absolutely without tenderness and charm.

"Tristan and Isolde," January 5.

New-Yorker Staats-Zeitung.
Burgstaller as Tristan * * * Perhaps there was somewhat too much sentiment, too little heroic manhood * * *

THE NEW YORK HERALD.
His Tristan was manly, warm blooded * * *

New-Yorker Staats-Zeitung.
Figure and voice (of Burgstaller) are as if created for the part.

The New York Press.
To be sure, we have known far better Tristans.

The New York Press.
Nordica's Isolde is far from an ideal impersonation.

The Evening Post.
She reveals all the varied emotions of that great role, * * * the part of Isolde has become second nature to her.

New-Yorker Staats-Zeitung.
Hertz allowed many accents to smash (into the performance) too heavily.

The New York Press.
To Hertz should go the chief honors of the evening.

New-Yorker Staats-Zeitung.
Burgstaller's bearing was manly.

The New York Times.
There is the touch of the effeminate in much of what what he does.

HASLAM
Professeur de Chant.
POSE, TECHNIQUE, STYLE, RÉPERTOIRE, OPERA, CONCERT
Direct Communication with European Managers.
2 Rue Malleville (Parc Monceau), PARIS.

Mme. SAMAROFF
TOUR NOW BOOKING
Direction of J. E. FRANCKE

Steinway Hall, New York

AUSTRALIA.

SYDNEY, November 28, 1905.

SOME curious music was heard at the Sydney Town Hall on Saturday, the occasion being the concert organized to augment the funds of the Jewish relief committees which have sprung into activity since news of the Russian atrocities was cabled here.

The Synagogue choir, under the baton of Lawrence Phillip, opened the program with an unaccompanied Horui—a rhythmic air, of which the history is dimly traditional. It created a mournful, almost weird impression on the audience, who awarded it a flattering instant silence before applause, at its close.

Frances L. Cohen, wife of the chief rabbi, sang Byron's "O, Weep for Those," set to another ancient and little known Hebrew melody. "Adom Olom," the work of a well known New Zealand composer, Alfred Hill, later received attention, and proved agreeable and melodious. (Hill has lately entered the ranks of comic opera composers, and two of his works, "Tangi" and another, have met with success throughout the colonies, and has received notice in the English press, owing to the generous enthusiasm of Watkin Mills).

The long list of solos included Vieuxtemps' "Adagio Religioso," finely played by Henry Staell; the Liszt second rhapsody (Lawrence Phillip), Popper "Spanish Dance" (Gerard Vollmar), "Les Rameaux" (George Grimm), and Mascagni's "Preghiera," accompanied by organ, piano and violin (Mabel Estelle Ward). This last named contralto is steadily developing a big, round voice of beautiful quality. So notable have been her recent performances that the local critics, in the shy way peculiar to them when recognizing native talent that has not yet been hall marked with the world's admiration, have been calling attention to the artist and even prophesying a brilliant career after further training and European experience.

At the Philharmonic's last concert of the season, next week, Rossini's "Stabat Mater" will be given, and followed in the miscellaneous second half of the program by some Handelian numbers.

In Melbourne the Lyric Orchestra Society concert was largely attended. Their Excellencies the Governor General and Lady Northcote, who are in residence just now in Melbourne, attended with their suite.

Mendelssohn's Goethe work, "Walpurgis Night," was performed creditably as regards the solos, but raggedly (so says my Melbourne correspondent) on the part of the orchestra. Clara Bell, James Wade and A. C. Bottoms were the soloists. Later Beatrice Miranda sang a "Tannhäuser" number well. Charles Levy conducted. Joseph North led the orchestra.

The students of the Conservatorium, founded and still directed by Marshall Hall, the one time Ormond professor of music at Melbourne University, who came into conflict with his colleagues over a book of mock hymns which he had the amusing temerity to publish, gave a concert last week and made clear that the warlike musician is as enthusiastically at work at the rival institution as he was at the university till the differences arose.

Dvorák's legende, No. 2, introduced some capable instrumentalists to a large and partial audience. Coral Irenary played Spohr's A minor violin concerto, No. 3, and Emma

Sugden was heard in the Bach violin concerto in E. Mabel Punshon played the Mendelssohn capriccio in B minor. The vocalists were Kitty Noone, Clarice Malyon and Ruby Blyth, the last named of whom sang some Brahms very charmingly.

Last week's most important Australian event, from the musical standpoint, was the Amateur Orchestral Society concert, Wednesday, November 18, on which occasion the Tchaikowsky fifth symphony, first heard here on May 15, was repeated. Robert Hazon, the Society's conductor, was deservedly accorded an ovation at the close. He is a ripened musician, whose readings sometimes amount to inspiration. The orchestra, under his baton, played with absolute devotion. In the andante cantabile the tone was not only gorgeously rich and exquisitely pure—it was permeated with personal warmth, the melody rising as from the very souls of the players. The effect was as extraordinary from a psychic as from an aesthetic point of view. In the giant finale there were passages of furious power and absorption. This work is the most thoroughly understood and appreciated of any placed before the Sydney public, with the exception of the Beethoven symphonies and the ever loved Schubert "Unfinished."

The valse, with its breeze like motif of a descending syncopation that blows across the rhythm (how fond Tchaikowsky is of the effect! You remember its frequent occurrence in his song accompaniments?) was "cut." One cannot quarrel with societies for playing, occasionally, detached movements of symphonies, but the deliberate omission of a brief movement on the flimsy pretext of too great length of program is nothing less than a vandalism, which, under the circumstances, should have been roundly condemned by the daily press critics.

The drastic operation on the Tchaikowsky symphony was the direct result of personal whimsy.

The program of the concert was as follows:

Overture, In der Natur (First performance).....Dvorák
Allegretto Scherzando and Minuet from Eighth Symphony,.....Beethoven
Melody, Ah, qui brula d'Amour.....Tchaikowsky
Serenade, Standchen.....Brahms

Bertha Fanning.
Symphony No. 5, in E, op. 64.....Tchaikowsky
Danse Macabre.....Saint-Saëns
Prelude, Herodiade.....Massenet
Entr'acte, Sevillana, Don César de Bazan.....Massenet
Ballade, My Heart Will Know.....Guy d'Hardelot
Bertha Fanning.

Rigaudon de Dardanus.....Rameau
Overture, Rienzi.....Wagner
"In der Natur," which was played well, but neither as crisply nor with the enthusiasm of the Tchaikowsky, was an introduction to our public. Some of Dvorák's chamber music has been much heard here.

The mention in a recent number of THE MUSICAL COURIER of August Wilhelmj's visit to these shores awakens an interesting train of reminiscences. The violinist came under engagement, and appeared at the Masonic Hall July 9, 1881. He was not a financial success, for he refused to descend from his severe classical standard to pieces more suited to a general audience. His marvelous power, purity and lofty interpretation of the great masters were admitted, but in Sydney, as everywhere else, the number of people cultivated to due appreciation and enjoyment of the highest musical conceptions is comparatively small in proportion to the population, and twenty years ago was much smaller.

J. Delaney, one of our foremost musicians, and R. Clarke,

a gentleman who cherishes recollection of much of Sydney's musical history, speak of Wilhelmj as leonine in appearance, a giant, clean shaven and with square cut hair, majestic in mien, in whose hands the violin seemed but a toy.

With him came Max Vogrich as piano accompanist. The pianist was induced to stay, and did excellent work as the conductor of the Sydney Liedertafel Society, in which capacity I have already mentioned him when giving the history of that society.

Loss of money was not the common fate meted to visiting artists in early Australian days. Sara Flower, the earliest of touring stars, met with success; and Katherine Hayes, an Irish ballad singer and operatic soprano not only was showered with jewels and flowers, but was met by a procession of civil dignitaries, including the judges, on her arrival, all wearing green in her honor. At the conclusion of a touching song it was no uncommon sight to see gold nuggets rained upon her platform. But that was in 1853.

In 1855 Anna Bishop, once cantatrice at La Scala, gave concerts in conjunction with the celebrated harpist, Chevalier Bochs. Bochs's harp "school" is still in use at London examinations. He was suffering from dropsy when he first arrived in Sydney, but bravely made an attempt to fulfill his engagements. A requiem he composed a few days before his death was sung at his funeral. He lies in Newtown Cemetery, where the monument of a harp with broken strings, placed there by Anna Bishop, marks his resting place.

Charles Edward Horsley visited Sydney in 1866. He was a pupil and friend of Mendelssohn and Spohr, and gave some of Mendelssohn's annotations to J. Delaney, who says that they throw new light and interest upon that composer's work.

There are many quaint personal links with the great dead to be found here. For instance, Packer, one of the original students of the Royal Academy, London, used to tell of Cramer, who drank to horrible excess, but who, however badly intoxicated, would, if placed at the piano, play perfectly the most difficult of the Bach fugues from memory.

As early as 1871 a concert party came over from San Francisco. It included Agatha States, Cecchi, a tenor; the baritone Orlandini, Susini, basso, and a fine pianist, Giorza.

In '75 the much-married Ilma di Murska, who ranked perhaps, with Patti and Tietjens, and of whom Tietjens once exclaimed after hearing her sing in "Dinorah," "Di Murska was born to sing the 'Shadow Song.' No other operatic artist can approach her in that." She appeared in Australia and enraptured audiences of five or six thousand people at the great concerts in the Exhibition Building. "Her voice," says F. C. Brewer, "was the purest of sopranos, of marvelous clearness and birdlike tone, exquisitely cultivated." Her range extended to a phenomenal G in altissimo. The poor lady was extremely unfortunate with regard to her husbands, who never seemed long to survive their marriage with her. She ended her career in poverty in America.

An event of great importance in 1885 was a concert given by a clever Adelaide boy violinist, Kruse, whose name is now known to the world. He is of German extraction. His father was an exceedingly clever chemist, but very erratic and evidently lacking in business capacity,

SEASON

1905-1906

BESSIE ABOTT

Prima Donna Grand Opera, Paris

Management

HENRY WOLFSOHN 131 East 17th Street New York

ARTHUR RUBINSTEIN

First American Appearance:—MONDAY, JANUARY 8th, 8.15 P.M.

CARNEGIE HALL, New York

AS SOLOIST
WITH

PHILADELPHIA ORCHESTRA

80
MUSICIANS

FRITZ SCHEEL, Conductor

Management: B. Ulrich

TICKETS, \$1.50, \$1.00 and 75c.

KNABE PIANO USED

for an insecticide which he invented, though it made the fortune of other men, benefited him scarcely at all.

At this concert appeared Nellie Mitchell (Melba). Brewer, a Sydney critic, who did not live to hear the great "diva" on her return, writes of her debut thus. "She sang 'Ah, fors e lui.' The purity of her voice was at once recognized, but there was certainly no indication of the marvelous in it." Such was the opinion of many, but even then there were those who discerned in her, as in Crossley and Kruse, the germ of greatness. I have heard the very men who foretold the splendor of her triumphs and the growth of her genius presage with firmest conviction a brilliant destiny for the young pianist, Percy Granger, now in London.

In following years Camille Urso, a violinist; Carlotta Patti (sister to Adelina Patti), the Hallés, Santley, Foli, Orlando Harley, toured Australia. The visits of Albani, Melba, Paderewski, Heermann and Watkin Mills are embraced in recent remembrance. CLIO.

BAUER IN NEW ENGLAND.

Critical tributes from three more cities on Harold Bauer's piano recitals follow:

Mr. Bauer seems to be at the very zenith of his powers. It would be hard to wish for any more perfect display of the piano player's art than he furnished last night. His technique was polished to the last degree, full of power, of tonal beauty, of scintillating passage work, of singing melody, of absolute command of nuance and the secret of the pedals. And his mood was responsive to the music of every composer. At times he reminded one of the Paderewski of ten years ago in the mastery of beautiful tone and the absolute clarity and evenness of his touch. Again he suggested the wizard De Pachmann, and again this or that other great artist who has been heard with admiration. But never in the sense of conscious imitation; he is always sane, always master of himself and the work in hand. It was such piano playing as one hears but seldom, and never from more than one or two in a generation.

The audience seemed cool at first. It did not enthuse over the Beethoven sonata, beautifully as it was played. But by degrees the marvelous performance awoke response, and before the program was completed there was enthusiasm to spare.—The Providence Journal, November 30, 1905.

The second concert of the year at Smith College, Northampton, was the piano recital given last night in Assembly Hall by Harold Bauer. To all who have ever had the privilege of hearing Mr. Bauer comment upon his playing is quite unnecessary. Like a concert by the Kniesel Quartet, or Madame Sembrich, a recital by Bauer is an example of musical art in its most perfect form. There may be other players as good as he, there are certainly none better.

Do we look for technique, temperament, intellect, taste, they are all his, and in just their proper proportion—the wonderful skill, so subordinate that only pianists themselves realize what tremendously difficult things are being done with such consummate ease and modesty; the keen, intelligent sympathy, and the poetic insight that gives the very soul of the work as its creator himself deemed it. What could be more perfect than his playing of the lovely Beethoven "Waldstein" sonata? So clear, so fresh, so interesting, so beautiful and so great. Beethoven just as he should be, the real Beethoven, the evident master of all. The Schumann, too (no comparisons can be drawn in his playing), was ideal, spirited, tender, freakish—in short, Schumann, just as he appears in his op. 26. It was followed for an encore by the happy choice of the same composer's novelette in E.

From Chopin Bauer played two studies, the plaintively tragic one in C sharp minor, and the dazzling one in G flat, op. 10, No. 5. These were followed by a striking scherzo by Balakirev, one of the modern Russians. His last group comprised one of Arensky's six, "On the Seashore" pieces, with its softly lapping waters and haunting melody, a brilliant impromptu by Fauré, and the wonderful transcription from "Die Valkyrie." For an encore to this he played

a beautiful etude by Poldini.—The Springfield Republican, December 13, 1905.

The third and last of Harold Bauer's series of recitals took place last night at Jordan Hall, and proved in many respects a fitting finale to a memorable musical cycle. The program opened with a comparatively unfamiliar Handel G major suite, the performer's reverent tribute of respect to the older school of genius. The Liszt etude in F minor, with its astonishing skips in the melody, presented no difficulties to this ideal performer, who roundly and royally brought out the majestic beauty of its great chords. Another quite as familiar number was the Chopin fantasia polonaise, yet nothing could exceed the charm of its second movement with its ever recurring left hand melody, as interpreted by this worker of marvelous things on the piano. Even the somewhat monotonous "Davidsbündlerstücken" was invested with subtleties seldom discoverable in it.

Restful, indeed, was the Schubert impromptu in G flat, offered by way of contrast. The Alkan etude, a lovely tone picture, with its rumbling scales, given by Mr. Bauer the full effect of sliding change of pitch, was played with conscious power. One hardly realized while listening to this rendition that the piano is a keyed instrument; for in his hands it becomes a voice and other delightful things as well. Then came the glorious finale, the same Schubert-Liszt "Marche Hongroise" which Bauer played when he first appeared in Boston, and which has since lost none of its resonant splendor. After eight recalls Mr. Bauer refused to play again.—The Boston Globe, December 12, 1905.

There sat in Jordan Hall last evening an audience whom Harold Bauer stirred, as few pianists may stir an audience, with the power of his playing. He did it with this program:

Suite, in G major.....Handel
Près de la Mer.....Arensky
Etude, in F minor.....Liszt
Polonaise Fantaisie.....Chopin
Davidsbündlerstücke.....Schumann
Impromptu, in G flat.....Schubert
Etude, "Le Vent".....Alkan
Marche Hongroise.....Schubert-Liszt

It looked a curiously compounded program. When the Arensky thing did come, came light, a flash of comprehension, an inkling of what Mr. Bauer was about. Then we could look back at the Handel piece and see the virtues of its playing, that had been there all the while, but so quietly laid on that they passed without remark. Against this dreamy, rangy (and now really creditable) fancy of Arensky, the Handel music, and Mr. Bauer's playing of it, made a cheerful recollection. It had been a hearty statement of hearty themes and harmonies, without effort at anything but to state these in the most beautiful of tones, and most agreeably without effort to magnify them out of their plain honest worth. It was a breath out of Handel's century, a glimpse of red coat and snowy peruke, a handshake with hearty old Handel himself. Meanwhile here was Arensky and the present moment, and the rest of the things on the program, to tempt forth quite others of the player's powers and to make us alert to what he was doing.

Arensky, Alkan—these and their works were not every day intimates of ours, nor even these particular compositions of Chopin and Liszt. So Mr. Bauer, then, was rambling afield after the unwanted and experimenting with the untired. But the audience soon found they could trust him. The guests at his feast, as he introduced them one by one, became congenial company. First provoking doubt, then enthusiastic approval, they ended by tugging Mr. Bauer's hearers to an uncritical submission to anything that he might care to do. One's eyes sought the ceiling, one wanted nothing but that this round of exquisitely tuned phrase would keep on, keep on. Only at the end of a turn, when the player's hands came to rest, you drew your dreaming consciousness to order and let your hands signify its delight. Or instead, you descended to the relief of applause from a tension of the mental excitement that, as well as dreaming, Mr. Bauer can summon over you. After the Handel number there was prolonged applause, and also after that by Arensky. When Mr. Bauer had finished the prodigiously difficult Liszt etude, which he tossed off without a catch of the breath, though he had played it with tremendous power of tone, the audience hammered their hands. But after the Davidsbündler they made but feeble noise. Mr. Bauer had stunned them to silence. He

had made music that was beautiful beyond belief. They drank in all that Mr. Bauer had yet to pour out to them. It was something more than convention which that evening made them sit on after he had closed his program, recalling him again and again, in the greedy hope that he would play on. But Mr. Bauer was deliberately or unwittingly, wise in refusing them, in sending them away as he had left them, delightedly wondering, exalted beyond the possibility of mere thought and talk.—The Boston Transcript, December 12, 1905.

NEW ORLEANS.

NEW ORLEANS, January 3, 1906.

Bravo for the Savage Grand Opera Company! The "Valkyrie" is the talk of the hour, and Francis MacLennan, Gertrude Rennyson and Rita Newman have made hits. The entire repertory for this city is exceptionally fine, embracing "La Bohème," the "Valkyrie," "Rigoletto," "Lohengrin," "Tannhäuser" and "Faust." Of the above, the first three have thus far been presented. Madame Serena's Mimi in "La Bohème" has never been surpassed here, and even rarely equaled. Mr. Schenck's leadership came in for a good share of the enthusiasm evoked by the "Valkyrie."

"Les Saltambanques" was given at the French Opera House on December 31 for the first time in America. This novelty created a great sensation and promises to be a good drawing card for the old theatre.

Jane Foeder is studying the leading Falcon role in Giordano's "Siberia," which will soon be heard here.

The engagement of Harold Bauer for one recital on January 15 is due to the efforts of Mark Kaiser, the violin virtuoso and teacher, whose name has long been synonymous of the highest and best in art.

"Il Trovatore," "Cavalleria Rusticana," "I Pagliacci," "La Traviata," "Manon" and "L'Africaine" have been the recent offerings at the French Opera.

The date of the Mark Kaiser annual recital will soon be announced. This is always looked forward to with interest by those who appreciate a highly classical evening.

Many of the leading artists of the French Opera House attended the initial performance of the "Valkyrie" given by the Savage Opera Company, and seemed delighted with the presentation of the remarkable work.

Walter Goldstein, the talented young pianist and teacher, will be heard as a member of the Choral Symphony Society.

M. Verheyden, the young baritone, whose Nelusko caused such favorable comment, repeated his former success in the same role on Saturday last. HARRY B. LOEB.

CARL ODELL
Late General Musical Expert with Henry W. Savage's Attractions
SPECIALTIES:
Perfect Breath Control Correct Tone Placing
English Diction and Repertoire
Practical Course of Training for Professional Stage
Residence Studio: 438 West 57th Street
Apply by mail for interview regarding terms, etc.

RAFAEL JOSEFFY.

VAN YORX
STUDIO: 6 EAST 17th STREET.

Mme. HILDEGARD HOFFMANN
Oratorio and Joint Recitals with
Mr. HENRY HOLDEN
RECITALS AND PIANO INSTRUCTION.
Soloist with New York Philharmonic and Boston Symphony Orchestras, &c.
STUDIOS: Carnegie and Steinway Halls. Address 318 East 150th St., New York City.

ALICE MERRITT-COCHRAN, SOPRANO
Telephone: 2304 J Bedford. 118 Mason Street, BROOKLYN, N. Y.

MR. CHARLES WILSON GAMBLE

ANNOUNCES THE

Ernest Gamble Concert Party

AVAILABLE UTAH, COLORADO and MIDDLE WEST

MARCH, 1906

Music Clubs, Choral Societies, Etc. Write. Address:

East End,

Pittsburgh, Pennsylvania



For Concerts and Lessons.
ADDRESS LETTER BOX 38,
NORTH TARRYTOWN, N. Y.

LOUIS KAPP
Violin Instruction, Advanced Pupils only
Ensemble Lessons, Violin and Piano
129 West 12th St., NEW YORK

HIRSCHMAN Pianist
West 113th Street
NEW YORK
Everett Piano Used Exclusively

MME. EUGENIE MANTELLI
THE FAMOUS CONTRALTO
Address for terms 1 West 97th Street, New York
Concerts and Private Musicales

ALBERT MILDENBERG
PIANIST. INSTRUCTION. Studio, 826 Carnegie Hall.

"Some pupils of Mildenberg's who are now successful teachers: Mr. A. Wiggers, Nashville, Tenn.; Miss Georgia Richardson, Detroit Conservatory Faculty; Miss Mabel Davison, Director of Nagasaki Conservatory of Music, Japan; Miss Celia May Berry, Director of Vincennes University Department of Music; Miss Ruth McLynn, Principal of Department of Music, Women's College, Charlotte, S. C.; Miss A. E. Brown, Los Angeles, Cal.; Miss Dolce Grossmeyer, Colorado Springs; Mr. A. Berne, Newark, N. J., and others.

SYRACUSE.

210 NOXON STREET,
SYRACUSE, N. Y., January 3, 1906.

George Alexander Russell will be the organist and director at Plymouth Congregational Church for the coming year. Mr. Russell is a young man of excellent ability and is considered one of the best organists in central New York. He has held several responsible positions in this city, and last year he had charge of the organ in the Tabernacle Baptist Church, Utica. Mr. Russell will have one of the best choirs in the city and plans to make the musical service at Plymouth an important event in the week's music.

The Woman's Musical Club, of Watertown, has engaged Professor Louis Baker Phillips, of this city, as its director. Professor Phillips will also be the conductor at the May Festival of the Watertown Music Festival Association. The festival held two years ago under his direction was very successful.

Morton Adkins, baritone at Grace Church, New York city, has been in town for several days. Mr. Adkins has been studying with Savage and has also been doing some concert work. He is a member of the quartet presenting "The Daisy Chain" in several New Jersey cities. Mr. Adkins was formerly a vocal instructor at Syracuse University and baritone at the May memorial. His friends were very glad to see him and to hear of the success which has attended his efforts.

The Music Festival Chorus, under the direction of Tom Ward, is progressing very satisfactorily with its rehearsals. The chorus now numbers three hundred and fifty voices, and from the present outlook the choral part of the sixth festival will be unusually good. The board of directors of the association has decided that "Carmen" will be the attraction for the Monday evening concert. The second concert will be a symphony concert by the Boston Festival Orchestra, the third and fourth concerts will be devoted to miscellaneous works, while the last concert, on Wednesday evening, will be given over to the singing of the Mazzoni Requiem by Verdi. The soloists have not all been signed. The officers of the association this year are: President, Frederick R. Hazard; vice president, W. A. Holden; secretary, C. E. Wolcott; treasurer, E. B. McClelland.

Elizabeth Pitkin, the retiring organist at the Plymouth Church, but recently celebrated her twenty-fifth year of service in that capacity. Her work has always been conscientious and the results pleasing. Her plans for the coming year have not yet been announced.

The following is the program to be given January 19 by the Kneisel Quartet, under the direction of the Morning Musicals:

Quartet, in E flat major.....Mozart
Quartet, in E minor (Aus meinem Leben).....Smetana
Andante, from Quartet, op. 11.....Tchaikovsky
Concert Etude, Allegro, for String Quartet, op. 5.....Leone Sinigaglia

An interesting program was given Wednesday evening at the Masonic Temple by Professor Louis Baker Phillips, pianist; Clarence Dillenbeck, basso; Melville Clark, harpist, and William Alexander Snyder, tenor.

Charles J. Kresser, organist of St. Vincent de Paul's Church, recently celebrated the twenty-fifth anniversary of his career in the choir loft. After mass (Sunday, December 24) the Rev. William F. Dougherty, on behalf of the choir and other members, presented Mr. Kresser with

a gold watch and twenty-five dozens of roses. In the evening there was a celebration at Mr. Kresser's studio, 216 Seymour street.

FREDERICK V. BRUNS.

MUSIC IN MICHIGAN.

BAY CITY, Mich., January 3, 1906.

Marie Herites-Kohn, now a resident of Bay City, played violin solos by Dvorák, Smetana and Sarasate at the concert by the Bay City Symphony Orchestra last month. Maude Wentz MacDonald, contralto, was the other soloist. Her numbers included an aria from "Nadeshda," by Goring Thomas, and songs by Handel and modern composers. The orchestra, under the direction of Herbert A. Milliken, performed the "Coronation March," from "The Prophet"; the finale from Haydn's fifth symphony, selections from "Faust," the overture to "La Dame Blanche" and some lighter music. The concerts by the orchestra are given under the auspices of the following committee: W. L. Clements, president; W. F. Jennison, vice president; H. A. Milliken, Secretary; F. P. Browne, treasurer; H. W. Garland, James E. Duffy, J. W. McGraw, Dr. C. F. Porter, H. E. Buck, J. A. Stewart, J. C. McCabe, H. H. Norington, B. M. Wynkoop, Thomas L. Handy, E. B. Perry, James Tanner, C. R. Wells.

RIO-SPENCER RECITAL.

BRIDGEPORT, Conn., January 5, 1906.

At the second artists' concert given in December by the Bridgeport Wednesday Afternoon Musical Club a charming program was contributed by Anita Rio and Janet Spencer. Both singers reside in New York, and their singing was received with marked favor. Carl Grawal was at the piano. The list of songs presented embraced favorites by Lalo, Schubert, Handel, Dr. Arne, Pierne and Augusta Holmes.

Margaret Goetz Home.

Margaret Goetz has returned to her New York home and pupils after a successful three weeks' tour to Chicago and the West. On December 12 she sang in Bach's Christmas Oratorio and Parker's "Hora Novissima" at Aurora, Illinois; December 16, a recital at Valparaiso (Indiana) University; December 23, recital at Kimball Hall, Chicago; December 24, a private recital at Mrs. J. N. Eisendbath's, Grand Boulevard, Chicago; December 27, recital at St. Louis; December 30, at Mrs. George W. Anderson's, Michigan Avenue, Chicago, and on New Year's Day at Mrs. Richard T. Crane's, Michigan Avenue, Chicago.

Miss Goetz's well known versatility as a singer causes her to be always in demand for concerts and recitals, while her indefatigable work with her pupils in all stages of voice instruction goes along with her public appearances. On January 17 Miss Goetz will have a pupils' recital at her studio in Carnegie Hall.

Musicales to Aid a Singer.

A number of widely known artists assisted at a recent musicale given at the home of Mrs. Charles Gregory, 180 Madison avenue. Tickets for the event were sold to benefit a young and promising singer, and it is reported that the sum raised was nearly \$400. A varied and interesting program was presented by Mrs. C. D. Davis, contralto; Robert Campbell, tenor; Gwilym Miles, baritone; Mr. Mittle, violinist; Miss Linn, pianist, and Miss Gregory, daughter of the hostess. The accompaniments were played by Miss Worden, Miss Little and Mr. Carter.

PORTLAND.

PORTLAND, Ore., January 3, 1906.

The Warren Triple Quartet sang at the Patton Home for the Aged Sunday afternoon.

Mordaunt A. Goodnough and J. Adrian Epping shared honors at the Irvington Tennis Club reception last week. Mr. Goodnough's piano numbers were the Paderewski minuet and a Chaminade selection.

One of the very delightful musical features of Christmas week was the reception given by Mrs. Hurlburt-Edwards, of the Oregon Conservatory of Music. Students, parents and friends thronged the rooms from 2 o'clock until 10. The pupils, both young and advanced ones, took a lively interest in the musical dominoes, musical "authors," or, rather, composers, and other games of musical character. There were also some fine piano numbers. Refreshments were served.

Grace Gilbert, soprano, was soloist at the clubrooms of the Young Women's Christian Association last Sunday afternoon. Her singing of "The Birthday of the King" was greatly enjoyed.

Arthur J. Alexander sang at the banquet of the Commercial Club last week.

Elizabeth Harwas, soprano, will be the soloist at the Eilers Piano House recital this week.

A recital of children's songs was given by Mrs. W. K. Scott this week. Mrs. Warren E. Thomas was accompanist.

The friends of Graham Dukehart, who has returned from Germany for a short visit, had the pleasure of hearing him in song recital last Wednesday evening. Mr. Dukehart has a fine lyric tenor voice and he sang with intelligence and feeling. Among his most enjoyable numbers were "Wanderer's Night Song" (Schubert) and "Oh, That We Two Were Maying" (Nevin). Mr. Dukehart will resume his studies in Germany next summer.

Gertrude Schacht, a talented young musician here, has recently composed a two step which is a great favorite among Portland dancers.

EDITH L. NILES.

Boston Symphony Programs.

Thursday evening, January 11, and Saturday afternoon, January 13, are the dates for the next pair of concerts by the Boston Symphony Orchestra at Carnegie Hall. The programs follow:

THURSDAY EVENING.

Overture, Hiawatha.....Rubin Goldmark
Concertstück, for Piano and Orchestra.....Weber
Alfred Reisenauer, Soloist.

Fantasia, Francesca da Rimini.....Tchaikovsky
Second Symphony.....Brahms

SATURDAY AFTERNOON.

Symphony, No. 1.....Schumann
Violin Concerto, in D minor.....Spohr
Willy Hess, Soloist.

Tone Poem, Till Eulenspiegel.....Strauss
Overture, In the South (First Time).....Elgar

Susan Strong's First Recital.

Susan Strong, soprano, well remembered as a member of the Metropolitan Opera Company, whose successes for several years with the Royal Italian Opera Company, Covent Garden, have brought her added fame, is to give her first American recital at Mendelssohn Hall on the afternoon of January 30. Miss Strong is a Brooklyn girl, a pupil of Francis Korbay, once of New York, now of London. Her New York recital will be under the direction of Loudon G. Charlton.

BARITONE
RECITAL, CONCERT AND ORATORIO.

Sole Direction: FITZHUGH W. HAENSEL,

St. James Building, New York.

Personal address, 22 WEST 16th STREET.

Phone: 3488 J Chelsea.

Inaugural Concerts and Organ Recitals

SEASON 1905-6

United States and Canada

Management LOUDON G. CHARLTON, Carnegie Hall, New York

CLAUDE CUNNINGHAM,

CLARENCE EDDY

MARIE NICHOLS,



Violinist,



Whose success last season was so pronounced, will play Sixty Concerts this season.

Direction LOUDON G. CHARLTON,
Carnegie Hall,
NEW YORK

Scheel Gives Leps' "Andon."

Fritz Scheel, the Philadelphia conductor, discovered Wassili Leps' "Andon," a Japanese reincarnation episode, in orchestral garb, and produced the work, as has been duly chronicled in our Philadelphia correspondence, December 22, at the Academy of Music. Enthusiastic was the reception given the work by both audience and press; the Philadelphia critics seem to agree vastly better than those of the metropolis. Very brief extracts follow:

A score which is full of life, charm, beauty and poetic fire. * * * His music, in the mastery over the resources of the orchestra * * * is the most notable production of native talent to which the attention of the public has been directed.—Inquirer.

Judging from the enthusiasm that marked the reception of "Andon" its success yesterday was instant and assured. Hearty and insistent curtain calls were made for all concerned.—The Press.

The music of "Andon" produced a tremendous impression. When

the last strain ended there was prolonged applause, together with the peculiar susurris of excitement denoting an artistic and popular success of more than ordinary magnitude and distinction.—North American.

It is richly orchestrated, with an especially poetic use of the woodwind, and with an occasional suggestion of what might be called "local color," though there is no pretense of giving the music any Japanese characteristics. Performers and poet were recalled by applause.—Ledger.

His orchestration is conspicuously masterful in proportion of dynamic values. * * * Composer, author, conductor and vocalists had every reason for satisfaction last night, as the reception of "Andon" was another repetition of its Friday afternoon success.—Press.

Mr. Leps has handled his materials most skillfully. Building on definite thematic ideas, he has woven a fitting setting for a most

beautiful poem. * * * The orchestral score is the important thing, and here Mr. Leps has achieved really notable results.—Telegraph.

It is to be hoped that this important work may be heard in New York.

Adele Aus der Ohe's New Compositions.

The following new piano compositions of Adele Aus der Ohe are just published by G. Schirmer, New York:

- Am Springbrunnen (Eine Erinnerung an Villa d'Este), Etude de Concert, op. 13.
- Fünf Klavierstücke, op. 14.
- I. Morgenliedchen (Morning Carol).
- II. Pastorale.
- III. Walzer.
- IV. Lustiges Intermezzo (Merry Intermezzo).
- V. Am Sommerabend (On a Summer Eve).

ALBERT G.
ORATORIO
RECITALS

JANPOLSKI

BARITONE
Management J. E. FRANKKE
Steinway Hall, or 503 W. 124th St.
Phone: 3312 Morning

HOMER MOORE.

BARITONE.
Address: 414 Central Park West, NEW YORK.

JEANNETTE
K.

VERMOREL

Violinist
Now touring with Mrs. Calve Concert Co.
MANAGEMENT
CORT & KRONBERG,
NEW YORK

THE INDIANAPOLIS CONSERVATORY OF MUSIC.

EDGAR M. CAWLEY, Director.

NEW LOCATION: 430 NORTH MERIDIAN STREET.

The Largest and Most Complete School of Music and Dramatic Art in the Middle West.

Elocution. MUSIC. Opera. Modern Languages.

The finest and most completely equipped building devoted to music in America. Term opens Monday, September 4. Illustrated catalogue sent free.

EDGAR M. CAWLEY, Director.

430 North Meridian Street. New Phone: 3910. INDIANAPOLIS, IND.

WIRTZ PIANO SCHOOL

School for Solo Playing,
Ensemble Playing,
Accompanying and Theory

Classes in Methods for Teachers.

120 WEST 124th STREET NEW YORK.

EDWIN
H.

DOUGLASS

TENOR

Festival ~ Oratorio ~ Concert ~ Recital

716 Arcade
CLEVELAND, O.

MARGUERITE

STILWELL

PIANIST
228 West 75th Street
Phone: 1873 Columbus

EDWARD

BARROW

TENOR
8 East
16th Street,
New York City.

HEINRICH

GEBHARD

PIANIST
NEW YORK, 8 WEST 40th STREET
BOSTON, STEINERT HALL
Mason & Hamlin Piano Used

EDWARD

STRONG

TENOR
7 West 92nd Street
Phone: 1404 RIVER

The BERNARD SINSHEIMER VIOLIN SCHOOL

Devoted exclusively to Violin Instruction. Courses include thorough training in Solo, Quartet and Orchestra-playing. All lessons under Mr. Sinsheimer's personal supervision. For terms and further particulars apply to Studio 805 Carnegie Hall.

BESSIE TUDOR

SOPRANO
56 WEST 104th STREET
NEW YORK.

CHRISTINE MILLER

CONTRALTO
CONCERT, ORATORIO, RECITALS
Pittsburg Academy, Pittsburg, Pa

STANHOPE - WHEATCROFT DRAMATIC SCHOOL

31 West 31st Street, New York
INSTRUCTION IN ACTING GIVEN TO SINGERS
Established 1893 ADELINE S. WHEATCROFT, Director

HENRIETTA

WAKEFIELD,

CONTRALTO
505 Carnegie Hall
New York

MOTLEY

SOLOIST
St. Patrick's Cathedral
Address: W. PORTER, 700 8th Avenue

SCHUMANN TRIO

FLORA FINLEY, Violin.
CARRIE NEIDHARDT, Cello.
HELEN CRANE, Piano.
954 Eighth Avenue.

ASA
HOWARD

GEEDING

BARITONE
Vocal
Instruction
56 West 104th St

GRACE WHEELER DUTTON

69 West 130th St.
Phone 3443 L Harlem

The Cleveland School of Music,

3707 PROSPECT AVE., N. W.
Established 1885. Direction of Mr. Alfred Arthur.
Exclusive location. Alfred Arthur, J. H. Rogers,
Isabelle Baiton, Mrs. Flora Brinkman, & F. Arthur
and others. Catalogue sent
Address Miss A. A. BURNHAM, Sec

Genevieve Wheat,

CONTRALTO
Concerts, Recitals and Oratorio
Management ANDERSON BUREAU
7 West 42d Street, New York

ALFRED D. SHAW

TENOR
Address 318 Dempster Street,
EVANSTON, ILLINOIS
Studio: 619 Fine Arts Bldg., Chicago, Ill.

Adele Jonsson

PIANOFORTE INSTRUCTION
Berlin Diploma Teresa Carrasco Method
Studio, Carnegie Hall
Address care "Colinsboro," No. 2 West 120th St
NEW YORK, N. Y.

The MONTREAL CONSERVATORY OF MUSIC
(Founded 1893 by C. E. SEIPERT.)
938 & 940 Dorchester Street, Montreal, Canada.
For Prospectus apply to
C. E. SEIPERT, the Musical Director.

ROBERT CRAIG CAMPBELL,
TENOR.
Soloist, "Little Church Around the Corner."
213 West Forty-third St.

PHILADELPHIA.

VOICE MASTERY FOR SINGERS
Practical Remedies for Vocal Ills.
DR. B. FRANK WALTERS, Jr.,
Send for Circular 1716 Chestnut St., Philadelphia.

THE STERNBERG SCHOOL OF MUSIC
CONSTANTIN VON STERNBERG, Principal.
Complete musical education in all branches.
Write for catalogue.
Fuller Building, 10 S. 18th St., Philadelphia.

DAVID SCHEETZ CRAIG,
VOICE CULTURE.
Seattle, Wash.

DR. FERY LULEK

Basso Cantante
ORATORIO, CONCERTS, MUSICALES
VOCAL INSTRUCTIONS
6 Rue de Bel'oy PARIS



RUBY CUTTER



ADELE LAEIS



REED



CHARLES NORMAN



FREDERIC

SAVAGE

SOPRANO

BALDWIN

CONTRALTO

MILLER

TENOR

GRANVILLE

BARITONE

MARTIN

BASSO

Exclusive Management: ANDERSON BUREAU, 7 West 42d Street, New York. 2514 BRYANT

PARIS.

**SOLO ORGANIST at
ROYAL COURTS**
Roumania, Hungary,
Wurtemberg.
Soloist Paris
Trocadéro, etc.

GUSTIN WRIGHT

Organiste de l'Eglise de Passy

LESSONS RESUMED IN OCTOBER.

19 Rue Cortambert,

PARIS.

SOLOIST

Recent Concerts:
STUTTGART—Royal Opera Or-
chestra.
OTTENBURG—Kessel Orchestra.
BUDAPEST—Imperial Conser-
vatory.
BUCHAREST—Philharmonic Or-
chestra.
WARSAW—Philharmonic
Society.
MOSCOW—Imperial Conserva-
tory.

RICHARD HAGEMAN

(Late Chief of Orchestra Royal Opera, Amsterdam).

MUSICAL DIRECTOR and ACCOMPANIST.

WAGNER RÉPERTOIRE for Artists a Specialty.

8 Rue de Ponthieu, Paris.

Artists who have coached with Mr. Hageman:
Mmes. Melba, Nevada, De Montjau, Raunay, Progi,
Kutschera, Fanny Franciosa, Elecia Gifford and
others.

DELMA-HEIDE,

GENERAL REPRESENTATIVE

—OF—

The Musical Courier

—FOR—

ITALY AND FRANCE,

14 RUE LINCOLN

Avenue des Champs-Élysées), PARIS.

SIGISMOND STOJOWSKI

PUPIL OF PADEREWSKI,

COMPOSER and PIANIST.

Private and Class Lessons.

18 Rue Léo Delibes, PARIS.

RUDOLPH ARONSON

Concert Direction Internationale

4 RUE TRONCHET

(Boulevard de la Madeleine)

PARIS

CONCERT AND TOURING AGENCY

ALBERTO BACHMANN,VIOLIN VIRTUOSO and
PROFESSOR,

308 Boulevard Péreire, PARIS

SEVERN STUDIOS.

MRS. EDMUND SEVERN,
Voice and Piano.**Edmund Severn,**
Violinist, Teacher.Composer of ITALIAN SUITE, Etc.
Accompanists taught. Theory at nominal rate
to violin or piano pupils. Lectures free.

SEVERN TRIO (8th season).

151 West Fifty-sixth Street.

Phone: 9808 R Columbus.

GEO. C. CARRIE

TENOR

160 West 108th St.

Phone, 1116 River

HARRIET FOSTER

MEZZO CONTRALTO

151 W. 108th Street

Tel., 4180 River

Anderson Bureau, 7 W. 42d Street

MME. H. VON Doenhoff

1166 Madison Avenue.

ALBERT.

PIANO.

PHONE,

1322 79th Street.

STRASSBERGER'S CONSERVATORIESNorth Side:
2200 St. Louis Avenue.

OF MUSIC

South Side:
Grand and Shenandoah Aves.

ST. LOUIS, MO.

ESTABLISHED 1886.

The most complete and best equipped Music Schools with the strongest and most competent
Faculty ever combined in a Conservatory in St. Louis and the Great West.

48 Teachers—Every One an Artist

Reopens September 1st

SEND FOR CATALOGUE

The Grand New South Side Conservatory
will be opened to the public at large.

APPLICATIONS RECEIVED NOW.

Dr. R. Goldbeck,
Alfred Ernst,
Nathan Sachs,
Mrs. R. Goldbeck,
Mrs. Alfred Ernst,
C. W. Kern,
R. Stempf, etc.

Sig. G. Parisi,
Chas. Galloway,
Miss A. Kalkmann,
Herace P. Dibble,
B. Strassberger,
Mrs. B. Strassberger,
Grace Sheets, etc.

JACKSON, Tenor,
CROXTON, BASSO,
Carnegie Hall
NEW YORK CITY.

1948 Longwood Ave., New York.
Phone 2869 J Malrose
MANAGEMENT:
HENRY WOLFSOHN.

MRS. HENRY SMOCK BOICE

VOICE and the ART OF SINGING

Concentration of Tone, Clear Enunciation,
Correct Breath Control, Lost and Injured
Voices Restored, Italian Method, Suc-
cessful with Male Voices. References.

1808-09
CARNegie HALL.
Tuesdays, Fridays, Saturdays
Rec. Studio, 400 Washington Av
Brooklyn, Mondays, Wednesdays,
Thursdays and Fridays.

**ELEANORE MARX, DRAMATIC
SOPRANO**

CONCERT, ORATORIO, RECITALS, "The Newton," Broadway and 94th Street

Louise ORMSBY

SOPRANO.

2014 J, Riverside

MANAGEMENT
GEO. W. STEWART,
120 Tremont Street, Boston, Mass
PERSONAL ADDRESS:
164 West 79th Street, New York

FLORENCE TURNER-MALEY

SOPRANO

Address
8 East 16th Street
NEW YORK

Phone: 3117-Riverside.

DUFAULT

TENOR
Oratorio, Concert, Recital.
Instruction.
339 WEST 23rd STREET
NEW YORK

JOHN YOUNG, Tenor

267 West 113th Street, NEW YORK

Phone: 9345 L, Morningside.

ELLA BACHMAN

MEZZO-SOPRANO
Italian Grand Opera, Opera, Concerts
and Recitals. Address care of
THE MELROSE
Radio on Ave. and 28th St., City

FRED WHEELER

Bass-Baritone
WOLFSOHN MUSICAL
BUREAU
Or 353 W. 117th St.
Phone, 1363-W Morning

American Academy of Dramatic Arts

In connection with Mr. Charles Frohman's Empire Theatre and Companies. For Catalogue and
information apply to the Secretary, Room 141 Carnegie Hall, New York.

RUDOLF KING

ACCOMPANIST, VOCAL COACH and TEACHER
Residence Studio, 129 W. 47th St., City.
Phone, 617 Bryant.

G. VIRGIL GORDON

PIANIST
Teacher of Virgil Method at Virgil Piano School
Recital and Concert Soloist
Studio at Virgil Piano School, 19 W. 16th St.

AMY ROBIE

VIOLINIST
Solo and Ensemble Instruction
Residence-Studio, 164 West Eighty-second St.,
NEW YORK.

PITTSBURG.

THE VON KUNITS,
SCHOOL OF MUSIC AND ART.
Luigi von Kunits, Concertmaster of the Pittsburgh
Orchestra, Director.
501 South Highland Ave., East End,
Pittsburg, Pa.

RALPH BUTLER SAVAGE,
TEACHER OF SINGING.
Tuesday, Friday, Saturday afternoon, 414 Sixth
Ave. Monday, Wednesday, Thursday and Satur-
day morning, 217 Wallace Block, E. E., Pitts-
burg, Pa.

JAMES STEPHEN MARTIN,
VOICE CULTURE AND ARTISTIC SINGING.
Studios: 6201 Walnut St., 500 Penn Ave.,
Pittsburg, Pa.

NINIAN B. YUILLE, TENOR.
Musical Director Third Presbyterian Church.
Concert, Oratorio, Recitals.
804 Aiken Ave., Pittsburg, Pa.

EDWARD J. NAPIER,
Organist-Director, Church of the Ascension,
Pittsburg, Pa.
Concert, Oratorio, Recitals. Organ Recitals.

ERNEST FRANCOIS JORES
Organist of Third Presbyterian Church
ORGAN RECITALS
Teacher of piano, organ and composition
4007 Penn Ave., Pittsburg, Pa.

WILLIAM M. STEVENSON,
TEACHER OF SINGING.
Studio: 244 Fifth Avenue, Pittsburg, Pa.

EDMUND JAHN

Basso Cantante:
Wolfsch Bureau, 151 East 13th
Street.

MARIE SEYMOUR BISSELL

VOCAL INSTRUCTION
Pupils prepared for
Church, Concert and Oratorio
Studio: 489 Fifth Avenue, New York

J. LESTER JANESKI

TENOR
VOICE PRODUCTION
SBRIGLIA METHOD
Studio: 54 W. 39th STREET

HERMAN EPSTEIN

PIANIST. Carnegie Hall, New York.

MR. FREDERIC WARREN,
TENOR.
Care of N. Vert, 6 Cork Street,
London, W.

THOMAS J. KELLY,
TEACHER OF SINGING.
OMAHA.

ITALY.

M. VITTORIO CARPI,
VOCAL TEACHER,
Viale Margherita 46, Florence, Italy.

MILAN, ITALY

PENSION ANGLAISE

Corso Vittorio Emanuele 26

FIRST CLASS BOARDING HOUSE, MOST CENTRAL
LOCATION, HIGHLY RECOMMENDED
SPECIAL ARRANGEMENTS FOR MUSICAL STUDENTS.
FRENCH, GERMAN, ITALIAN AND
ENGLISH SPOKEN.

**GRAND
PRIX.**

BALDWIN PIANOS

ARE IDEAL CREATIONS OF
ARTISTIC ENDEAVOR.

D. H. BALDWIN & CO.

142-144 West Fourth Street, CINCINNATI, OHIO.
267-269 Wabash Avenue, - CHICAGO, ILL.

**PARIS
1900.**

Strich & Zeidler

GRAND AND UPRIGHT PIANOS OF THE HIGHEST ARTISTIC MERIT.
134th Street and Brook Avenue, NEW YORK

CONCERT DIRECTION HERMANN WOLFF.

The World's Greatest Musical Bureau.

Germany: Berlin and Flottwellstrasse 1.
Cable address: Musikwelt, Berlin.

Proprietor and Manager of the Philharmonic Concerts, Berlin; the new Subscription Concerts Hamburg; the Hochschule Hall, Berlin.
Representative of more than 400 artists, including Joachim, D'Albert, Ysaye, Anserme, Thibaud, Kreisler, Sembrich, Riser, Van Rooy, Hekking, Carrozzo and many other celebrities. Also manager of the Berlin Philharmonic Orchestra and of Arthur Nikisch.

Principal Agency for Music Teachers.

NEW YORK GERMAN CONSERVATORY OF MUSIC, 23 West 42d St., New York.

Empowered by law to confer Diplomas and the Degree of Doctor of Music.

DIRECTORS: CARL HEIN, AUGUST FRANKMCKE

Instruction given in all branches of music from first beginning to highest perfection. Thirty-eight of the most known and experienced professors.

TERMS, \$10 UP PER QUARTER.



Violins, 'Cellos, Cases, Strings, Etc

The largest and finest collection in America. Restoring and Repairing a specialty.

Victor S. Flechter
23 Union Square, New York

A FEW OF MY PATRONS:

Kubelik, Ysaye, Hollman, Gerstl, Musin, Kneisel, Mannes, Sarasate, Gregorowitch, Knutts, Thibaud, Kreisler, Ondrick, Vosey, Arnold, Elsa Ruegger, Saslavsky, Rindis, Rinsheimer, Marteau, Leo Schulz, Listemann.

ROYAL CONSERVATORY OF MUSIC AND THEATRE DRESDEN, GERMANY.

Fiftieth Year, 1905-1906. 1,505 Pupils; 82 Recitals. 116 Instructors.

Education from beginning to finish. Full courses or single branches. Principal admission times begin April and September. Admission granted also at other times.

PROSPECTUS AND LIST OF TEACHERS FROM THE DIRECTORIUM

The Stern Conservatory of Music

FOUNDED 1850

22a Bernburgerstrasse (Philharmonic), Berlin, S. W.

Royal Professor GUSTAV HOLLAENDER, Director

CONSERVATORY: Development in all branches of music. OPERATIC AND DRAMATIC SCHOOL: Complete Training for the Stage. ORCHESTRAL SCHOOL (comprising all solo and all orchestral instruments). SEMINARY: Special training for teachers. CHORUS SCHOOL. ELEMENTARY PIANO AND VIOLIN SCHOOL.

Principal Teachers: HARMONY AND COMPOSITION—Wilhelm Klatte, Hans Pfitzner, Prof. Philipp Baer, Prof. E. E. Taubert, P. Geyer, Arthur Willner. PIANO—Georg Bortman, Theodor Bohmann (from the Cincinnati Conservatory), Felix Drapschok, Sandra Dvorker, Gertraud Eisenberger, Gunther-Freundberg, Gottfried Gulets, Bruno Gortatowski, Bruno Hesse-Weinhold, Prof. Martin Kruse, Prof. James Kwast, Frieda Kwast-Hodapp (Chamber-virtuosa), M. Landow, Dr. F. L. Sack, Prof. A. Papendiek, Gustav Pohl, Prof. Philipp Baer, A. Gernann, Theodor Schenker, Prof. E. E. Taubert. SINGING—Madame Blanche Cecile, Frau Prof. Selma Niekamp-Komper, Frau Lydia Holm, Anna Wollner, Wilhelms Rothmuhl (Royal Chamber Singer), Alexander Heilmann, Wladyslaw Goldmann. OPERATIC AND DRAMATIC CLASS—H. Rothmuhl. VIOLIN—Prof. Gustav Hollaender, Alfred Wittenberg, Fritz Aranyi, Willy Niekamp, W. Kampelmann, William Krichak, Max Moders, Clara Schwartz. HARP—Franz Poeschl. ORGAN—Bernhard Irrgang, Royal Music Director. CELLO—Joseph Malkin, Eugen Gadow, &c. &c.

Charges: From 125 marks (\$20) (Elementary School) up to 600 marks (\$100) Annually. Operatic School: 750 marks (\$125).
Prospectuses may be obtained through the Conservatory. Pupils received at any time. Consultation hours from 11 a. m. to 1 p. m.

KLINDWORTH-SCHARWENKA CONSERVATORY.

Steglitzerstrasse 19, Berlin W., Germany.

BOARD OF MUSICAL DIRECTORS:

ROYAL PROFESSOR XAVER SCHARWENKA, Imperial Royal Court Pianist, Member of the Senate of the Royal Academy of Arts; ROYAL PROFESSOR PHILIPP SCHARWENKA, Member of the Royal Academy of Arts; KAPPELLMEISTER ROBERT ROBITSCHEK

ADMINISTRATION:

ROBERT ROBITSCHEK.

PRINCIPAL TEACHERS—Piano: K. SCHARWENKA, P. SCHARWENKA, M. MAYER-MANN, A. FORTNER, W. LEIPOLD, M. DE ZADORA. Violin: PROFESSOR FLORIAN ZAJIC, (Kammer-Virtuoso), ISSAY BARMAN, JOSEPH M. VAN Veen, MME. SCHARWENKA. Vocal: ANTON SIEBERMAN, MME. BLANCHE-PETER, MME. MALJA VON NIENBERG STONE, H. B. PASMORE. Composition: P. SCHARWENKA, R. ROBITSCHEK, HUGO KAYE (English), EDGAR STILLMAN-KELLY (in English). Cello: JACQUES VAN LIER. History of Music: OTTO LEBMANN, Dr. HUGO LEICHTENTITT (in English), Dr. W. KLEEFELD.

Operatic Department under ROBERT ROBITSCHEK.
Catalogue free on application.

Pupils received at any time.

A. B. CHASE PIANOS.

Highest type of Artistic Instruments
For the pianist, the singer, the teacher,
the student, the conservatory, the concert.

Factory at NORWALK, OHIO.

REFERENCE: The Editor-in-Chief of THE MUSICAL COURIER.

HUGO GÖRLITZ

119 NEW BOND STREET, LONDON, W.

IMPRESARIO.

Sole Manager for JAN KUBELIK, JOHN HARRISON (the New Teno) and RICHARD STRAUSS.

CABLES: HUGONOTAS, LONDON.

CONSULTATION FEE: TWENTY-FIVE DOLLARS.

L. RAINBOW,

SOLE AGENT FOR

Concert and Touring Agency. All communications to be addressed Care MR. MEADE, Aeolian Hall, New Bond Street, London, W.

GERTRUDE

PEPPERCORN

(THE GREAT ENGLISH PIANISTE)

GRAND CONSERVATORY OF MUSIC.

Special Course for Teachers and Professionals.

THOROUGH COURSE FOR BEGINNERS.

Full term leads to Hon. Bach. Degree.

Dr. E. EBERHARD, Pres't.

68 WEST 63d STREET, NEW YORK

(Thirty-second Year.)



GEORGE MURPHY

TENOR.

GRAND RAPIDS, MICH.

MADAME MORIANI

Complete Vocal Training for Ladies and Gentlemen, Technique, Style, Repertoire of all kinds.

Sole teacher of Alice Verlet, Prima Donna of the Grand Opéra, Paris; Claire Friché, who created La Tosca (Puccini), Opéra Comique, Paris; Madame Gherlsen, the famous Flemish Wagnerian singer, formerly of Covent Garden and Drury Lane, London, teacher of the Queens of Holland; Mile. Simony, Prima Donna, La Monnaie, Brussels; Mme. Emma Birner, Classical Concerts, Brussels, Paris, etc.; Florence and Bertha Salter, Charles Tree, J. C. Lyons and Hugh Williams. For terms and particulars write to the Secretary of Madame MORIANI'S ACADEMY, 3 York Place, Portman Square, London, England. Acting and Mise-en-Scène by M. Vermandele, who has assisted Madame Moriani for the past eighteen years.



We make the only American Violins that received a prize at Paris, 1878, and first prize wherever exhibited.

CHAS. F. ALBERT
205 S. Ninth St. 205
PHILADELPHIA

Note: No connection with any house of same name

Send for FREE BOOKLET entitled "Violins, Good and Poor."

Hazelton Brothers PIANOS,

THOROUGHLY FIRST-CLASS IN EVERY RESPECT.

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 66 & 68 University Place, New York.

STEINWAY

Grand and Upright

PIANOS

STEINWAY & SONS are the only manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

NEW YORK WAREROOMS: STEINWAY HALL,
Nos. 107, 109 and 111 East Fourteenth Street.

CENTRAL DEPOT FOR GREAT BRITAIN: STEINWAY HALL,
No. 15 Lower Seymour Street, Portman Square, LONDON, W.

EUROPEAN BRANCH FACTORY: STEINWAY & SONS,
St. Pauli, Neue Rosen Strasse No. 20-24, HAMBURG, GERMANY.

FINISHING FACTORY: FOURTH AVE., 52d-53d STS., NEW YORK CITY.
Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria, Long Island City, opposite 120th Street, New York City.

EVERETT

PIANOS

REISENAUER

during season 1905-1906, will again tour this country, and again use only

EVERETT PIANOS

EVERETT PIANO CO.
BOSTON.

THE JOHN CHURCH CO.
NEW YORK. CINCINNATI. CHICAGO.

PIANOS KIMBALL PIANOS

CHICAGO, ILL., U. S. A.

The World's Best Piano

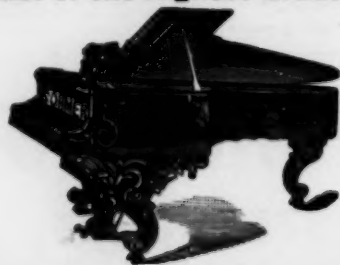


THE CELEBRATED

SOHMER

Heads the List of the Highest Grade Pianos, and

Are at present
the Most
Popular and



Preferred by
the leading
Artists.

SOHMER & CO.
NEW YORK WAREROOMS:
SOHMER BUILDING, Fifth Avenue, Cor. 22d St.

Vose

PIANOS appeal to the most critical musical taste, and are receiving more favorable comment to-day than any other make of piano offered to the public.

Their leading features are Scientific Scale, Purity and Character of Tone, Sympathetic and Responsive Touch, Beauty and Modernity of Cases.

Write for Explanatory Literature.

Vose & Sons Piano Co.,
160 Boylston Street, Boston, Mass.

